

Saturday 17 October 2015

# Amateur Photographer

**Olympus**  
E-M10 MkII

New model  
adds 5-axis  
stabilisation

**TESTED**



Passionate about photography since 1884

# Get out & shoot

10 pages of autumn  
photography advice

- Best locations
- Essential equipment
- Tips from the pros
- Seasonal wildlife
- What to photograph



**TESTED**

**Wideangle  
Canon or  
Nikon**

Sigma 24-35mm  
f/2 lens tested



**WPOTY 2015** The world's best wildlife photographs are revealed



# D750



24<sup>3</sup>  
MEGAPIXEL

51  
FOCUS  
POINTS

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*At the heart of the image*





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## Regulars

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I recently spoke to a long-term reader about how we present resolution data in our lens reviews. His argument was simple; the MTF profiles we've been using are too difficult to understand, and couldn't we instead show the lens's sharpness at the centre and the corners, across its full range of apertures?

This is a very good question, and without a good answer. So after lots of discussion and graph drawing, it's exactly what we've decided

to do. You'll find the first example in our review of the Sigma 24-35mm f/2 zoom on pages 49-51. This isn't a revolutionary idea – it's much the same approach as that used by Dr Stewart Bell in AP a decade ago. But it's a small change that I hope will make our lens-test data more understandable. Because that's what really matters: helping you understand how equipment behaves in as clear a fashion as possible, so you can decide whether it might work for you. I hope you like it.

**Andy Westlake, technical editor**

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## ONLINE PICTURE OF THE WEEK



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## The future is not what it used to be

by Alan Jue Liu

Panasonic Lumix DMC-GM1, 17mm, 1/80sec at f/2.8, ISO 800

'I found this image in an open market called the Grafton Arcade, located in the south-side of Dublin city centre,' says Alan of this unusual shot. 'The shop is quite an oddity in the city as it's fairly old and the decor is in contrast to the newer-style shop fronts that surround it. The shop has about 30 watches

ranging in different sizes hanging from a simple string. This scene caught my attention while walking through the area on my way to the tram. I saw all these watches just hanging there. I happened to have a small Micro Four Thirds camera with me, which I then quickly whipped out in order to take this image.'

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**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.



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# BIG picture

Photographers capture images of a rare blood-red supermoon

➤ There can't be many people who failed to notice all the excitement that arose during September's rare occurrence of a blood-red supermoon.

There was a good reason for all the excitement. The supermoon, so called because it is the closest full moon to the Earth this year, was particularly rare as it coincided with a lunar eclipse – a combination that hasn't been seen since 1982 and won't happen again until 2033. The astral event saw countless photographers staying up late to try to capture their best shots. Here we see a rather incredible photograph by Getty photographer Matt Cardy, who captured this image of the supermoon rising behind Glastonbury Tor (and the watching crowd) in Glastonbury, Somerset.

## Words & numbers

A photograph is usually looked at – seldom looked into

**Ansel Adams**  
American photographer  
(1902-1984)

**400 million**

users are active on Instagram, an increase of 100 million compared to December 2014

SOURCE: WWW.BLOG.INSTAGRAM.COM/POST/129662501137150922-400MILLION

© MATT CARDY/GETTY IMAGES



## WEEKEND PROJECT

### Slow-sync flash

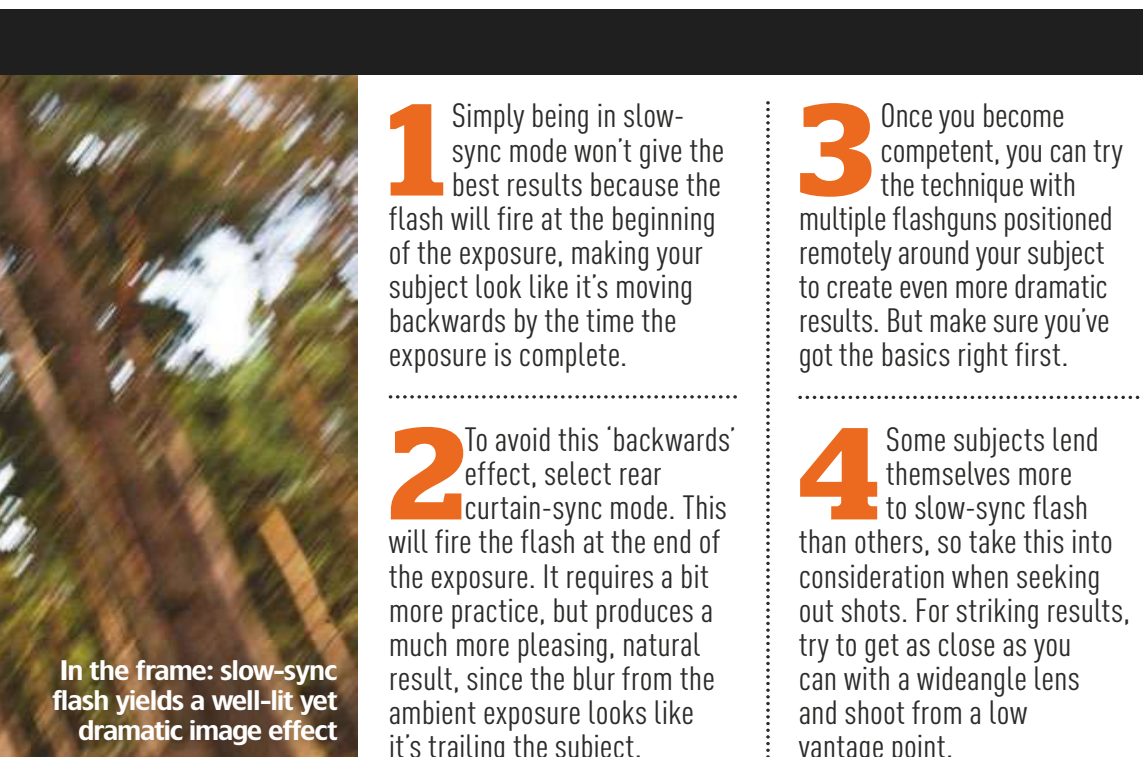
You probably think of flash as a way of freezing your subject so it removes all sense of movement. However, using slow-sync flash is a great way to creatively light your subject, while still retaining plenty of drama in the image. So why not try shooting an action shot using slow-sync flash this weekend? It's easier than you think.

Start by trying a panning technique. You'll need to be fairly close to your subject, and should ensure a slow enough shutter speed is in place to record blur in the background. Then, when your subject comes past, fire the shutter at the desired moment and the flash will add an almost three-dimensional look to your shot. This, of course, works well with fast-moving objects. Here are a few things to consider when giving it a go.



© PHIL HALL





In the frame: slow-sync flash yields a well-lit yet dramatic image effect

**1** Simply being in slow-sync mode won't give the best results because the flash will fire at the beginning of the exposure, making your subject look like it's moving backwards by the time the exposure is complete.

**2** To avoid this 'backwards' effect, select rear curtain-sync mode. This will fire the flash at the end of the exposure. It requires a bit more practice, but produces a much more pleasing, natural result, since the blur from the ambient exposure looks like it's trailing the subject.

**3** Once you become competent, you can try the technique with multiple flashguns positioned remotely around your subject to create even more dramatic results. But make sure you've got the basics right first.

**4** Some subjects lend themselves more to slow-sync flash than others, so take this into consideration when seeking out shots. For striking results, try to get as close as you can with a wideangle lens and shoot from a low vantage point.

## NEWS ROUND-UP

The week in brief, edited by Jon Stapley



### 'Mr Leica' dies

Former managing director of Leica Camera Ltd, Uli Hintner, has died. Fondly known as 'Mr Leica', having worked for over 40 years in the industry, Hintner worked for Leica from 1977 until his retirement in 2005. He is survived by his widow, Janice Hintner, and two daughters. Donations in memory of Uli can be made to the CC and H Fund at Stoke Mandeville Hospital.

### Cosina discontinues Voigtlander

Japanese company Cosina has announced it will be discontinuing its Bessa selection of rangefinder cameras and accessories. This means that few film cameras are now still in production globally, although the company will continue to make lenses. See [www.amateurphotographer.co.uk/voigtlander](http://www.amateurphotographer.co.uk/voigtlander) for the full list of discontinued cameras.



### New Manfrotto backpacks



Manfrotto pitches its Advanced Travel Backpack range as designed for 'photographers who love to carry all the required essentials and aim to have a unique versatile bag to carry both personal belongings and photo gear without feeling overloaded'. Available in blue, brown and grey, the backpack features two main compartments, for photo gear and personal items, and is available for £109.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk).

### Renaissance prize

The shortlist for the eighth iteration of the Renaissance Photography Prize 2015, an international photography award that donates all profit to charity, has been announced. Awards are given for both single images and for photo series, and the winners will be announced at London's Getty Images Gallery on 18 November. See the full selection at [www.renaissancephotography.org](http://www.renaissancephotography.org).



© MELANIE ECLARE, RENAISSANCE PHOTOGRAPHY PRIZE



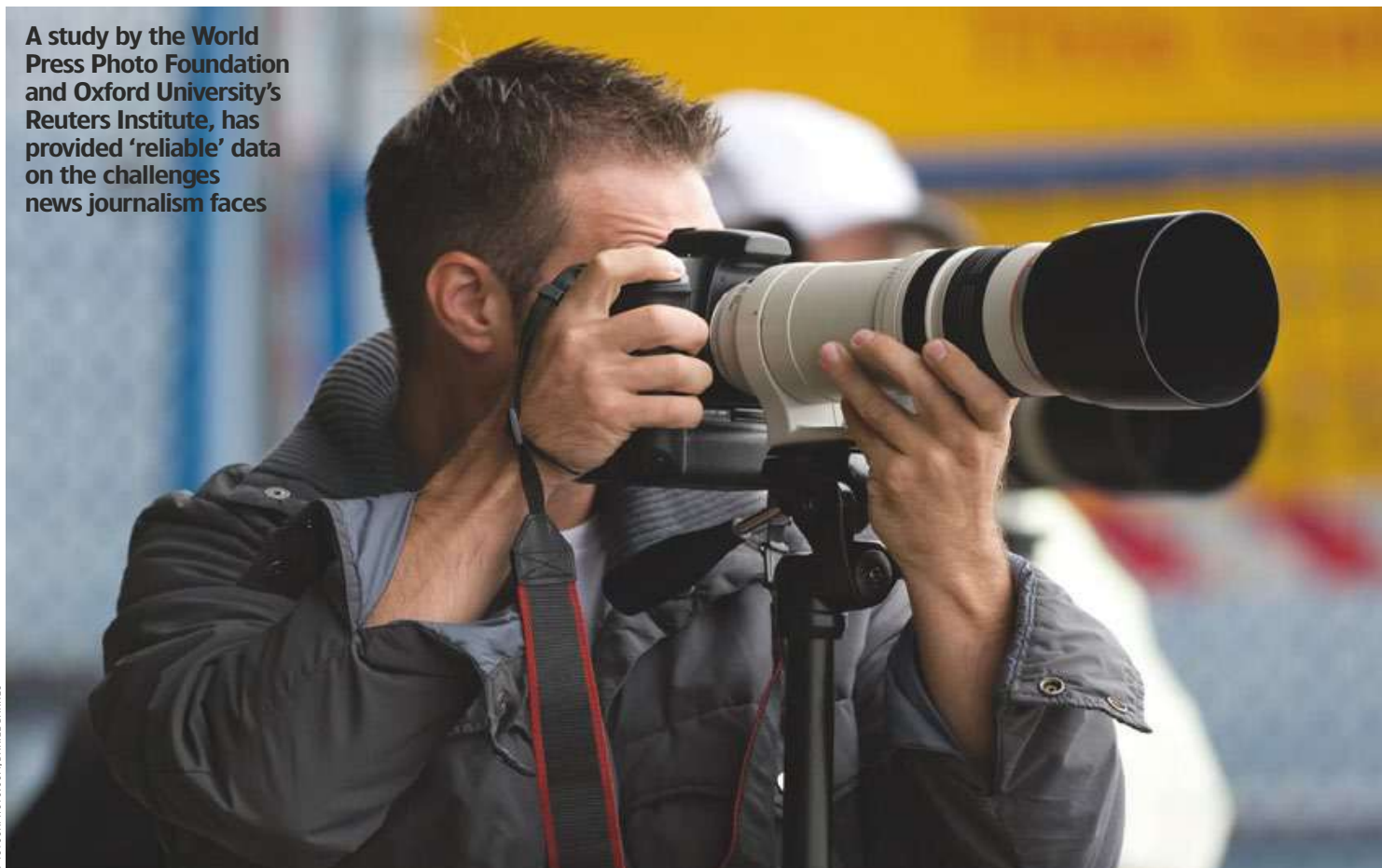
### Phottix flash holders

Designed by professional photographers, the new Phottix Varos Pro flash and umbrella holders allow users to mount flashguns and an umbrella to a tripod for off-camera lighting either out on location or in the studio. Made from solid aluminium, the holders are available now for £25 each. Visit [www.phottix.com](http://www.phottix.com).




A study by the World Press Photo Foundation and Oxford University's Reuters Institute, has provided 'reliable' data on the challenges news journalism faces

© ISTOCKPHOTO.COM/DANIEL BARNES



# Half of photojournalists stage their shots

 MORE than half of photojournalists admit they sometimes stage images, according to a global survey on photojournalism.

When asked if they stage photos – by asking subjects to pose or repeat actions, for example – 36% said 'never' but 52% said 'sometimes'.

A further 12% said they staged at least half their photos.

The findings are published in a survey on the state of news photography, which received responses from 1,556 photographers in more than 100 countries.

Only 10% of photographers said they never enhance the in-camera or raw files by altering contrast, hue, tone or saturation. However, 51%

said they do this 'often' or 'always'.

The 63-question survey also reveals that professional news photography is dominated by men, with 85% of respondents being male.

Facebook was by far the favoured social media platform, with 62% ranking it their first choice. Instagram and Twitter lagged far behind.

The poll also found that most professionals don't see citizen photographers as a risk to their livelihoods or income.

The survey, by the World Press Photo Foundation and Oxford University's Reuters Institute for the Study of Journalism, concluded that photographers' earnings are 'very low'.

Three-quarters of respondents said

they earned less than \$40,000 per year from photography, and one-third make \$10,000 or less.

Dr Adrian Hadland, director of Journalism at the University of Stirling and the report's lead researcher, said: 'As journalism scholars we knew things were changing fast for photojournalists as a result of rapid developments in technology, the restructuring of the news sector and the emergence of citizen journalists armed with smartphones.'

'But until now, we had no way of knowing how all this was impacting on people who make their livelihood shooting pictures.'

World Press Photo Foundation managing director Lars Boering said: 'The World Press Photo Foundation supports professional photographers and visual journalists in their work.'


'Collaborating on research to inform the community is one of our important functions, and we are delighted to both share and learn from these important findings.'

'This study gives us reliable data on many of the challenges the profession faces, and this will help all of us address those challenges.'

To see the full results of the survey, visit [www.worldpressphoto.org](http://www.worldpressphoto.org).



## Fujifilm launches Instax Mini 70

 FUJIFILM has launched the new Instax Mini 70, expanding its instant camera series.

The Instax Mini 70 is capable of producing credit-card-sized photos and comes in a choice of canary yellow, island blue and moon white colours.

Features include an auto exposure control function, which aims to automatically detect the surrounding ambient light and adjust the shutter speed and flash accordingly.

It also boasts a selfie mode designed to automatically adjust focal length and brightness to the level optimised for close-up self-portraits.

The camera's other features include a tripod mount and self-timer function, plus a landscape and macro mode.

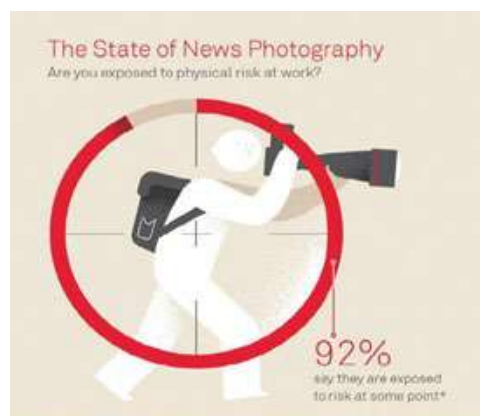
The Instax Mini 70 is due on sale from the end of October, priced £99.99 (price includes ten shots of Instax Mini film).



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**Most photojournalists are male and almost all are exposed to physical risk**






This image by Fernando Guerra is one of the shortlisted entries in the Arcaid Images Architectural Photography Awards



© FERNANDO GUERRA

# Best architectural photography revealed

 SOME of the best architectural photography has come to the fore in a competition that was open to photographers worldwide.

The photos were shortlisted in the Arcaid Images Architectural Photography Awards 2015, which asked photographers to submit pictures in four categories: Exteriors, Interiors, Sense of Place, and Buildings in Use.

Organisers said: 'During the process each judge was asked to look beyond the architecture itself, considering the photographers' merits, composition, sense of place, atmosphere and

use of scale.'

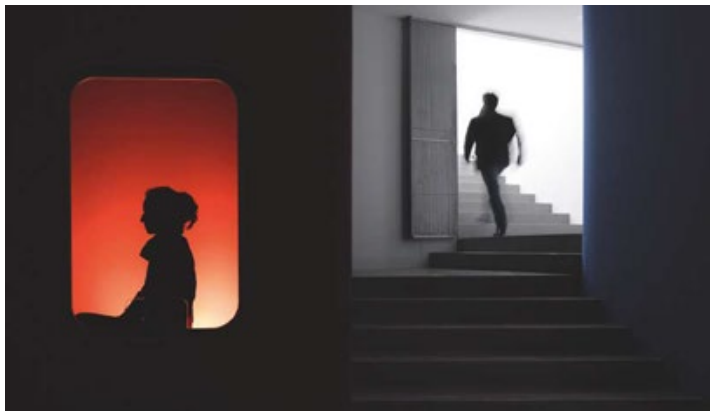
The shortlisted entries will be exhibited at the World Architecture Festival in Singapore from 4-6 November, when the overall winner will be announced.

All the winning images are due to go on show at

Sto Werkstatt gallery in London EC1R next year.


Christine Murray, one of the judges, said: 'I believe architectural photography should... give you a wider sense of context... I want to feel like I've travelled.'

For further details visit [www.arcaidimages.com](http://www.arcaidimages.com).



Images were also judged on composition and atmosphere

## Leica opens new store

 LEICA has opened a new store, Leica Store City, in the centre of London in which it will stage exhibitions and events as well as sell products.

Based at The Royal Exchange, Leica Camera Ltd managing director Jason Heward said the location is a natural 'second home' for Leica with its rich heritage.

He added: 'Our stores are places where new and existing Leica owners can meet our team of experts, and discuss how to become a better photographer by using the best photographic products.'

Leica Store City is situated at 18 The Royal Exchange, London EC3V 3LR.



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

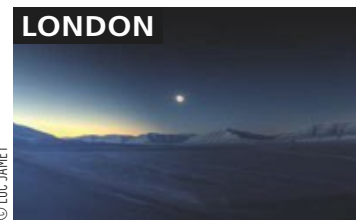


CARDIFF

### Cardiff Festival of Photography

The theme of the Cardiff Festival this year is 'Looking for America', focusing on the status and meaning of the American Dream. More than 30 international photographers have contributed to exhibitions at various spaces around the city.

Until 31 October, [www.diffusionfestival.org](http://www.diffusionfestival.org)



LONDON

© LUC JAMET

### APOTY

The seventh year of the Insight Astronomy Photographer of the Year competition received spectacular images from astrophotographers worldwide. Treat yourself to the exhibition of winning photos at the Royal Observatory in Greenwich.

Until 26 June 2016, [www.rmg.co.uk](http://www.rmg.co.uk)



VARIOUS

© STEPH GIBSON & THE KENNEL CLUB

### DPOTY

Dog Photographer of the Year is still open for submissions until March next year, so you've got plenty of time to snap a picture of a four-legged friend. If you don't own one, consider borrowing one for the weekend. There are great prizes at stake!

Until 13 March 2016, [www.dogphotographeroftheyear.org.uk](http://www.dogphotographeroftheyear.org.uk)



SURREY

© RBG KEW

### Autumn at Kew Gardens

The glow of autumn colour is spreading across Kew Gardens once again, providing a wealth of photographic opportunity. It's a perfect time to visit, typically much quieter than the busy summer months. Take a day out to enjoy yourself.

Throughout autumn, [www.kew.org](http://www.kew.org)

### Photography: A Victorian Sensation

Educate yourself on the pioneers of photography with the National Museum of Scotland's in-depth look at the Victorian craze for capturing images. You'll see an early daguerreotype camera once owned by William Henry Fox Talbot and much more.

Until 22 November, [www.nms.ac.uk/photography](http://www.nms.ac.uk/photography)



EDINBURGH

© HOWARTH JONES COLLECTION AT NATIONAL MUSEUM SCOTLAND





## Viewpoint Jon Bentley

Is the high price of sensor-cleaning kits justified or are we all being taken for an expensive ride?

I'm accustomed to hearing people getting in a lather about the price of printer ink, complaining that it's more costly than the equivalent volume of Chanel No5, vintage champagne or some other luxury fluid. But there's an aspect of photography that makes printer ink look like a positive bargain: anything to do with sensor cleaning.

I'm not talking about sensor-cleaning services. I've found these to be competent and reasonably priced, especially those that are free in return for a charitable donation at my local Calumet open days. No, what really irks me are the small fortunes charged for the materials to do it yourself – the fluids, brushes and swabs.

Can it really be impossible to make a swab – essentially a small square of fabric on a stick – that doesn't scratch your sensor or spew out unwanted fibres for appreciably less than £40 or so for a pack of 12? And does the cleaning fluid really need to be £15 for a tiny bottle? Even swabs and fluids made for medical purposes are a fraction of the price.

And are sensors – or, more accurately, the filters that cover them – really that delicate anyway? Are we all victims of myth-mongering about their fragile pricelessness, and being conned en masse into thinking we need such high-precision cloths and fluids to clean them?

In search of answers, I called a leading retailer of sensor-cleaning materials. He agreed that they were expensive and was quite clear about the reasons why. 'People are petrified they're going to scratch the sensor,' he said. 'It's all about confidence that they won't.' With sensor filter repairs running into hundreds of pounds, we seem prepared to pay the price for peace of mind. The US-based company Photographic Solutions, for example, actually warrants that its products will not scratch the sensor.

My expert pointed me in the direction of slightly cheaper UK brands if I wanted to save cash and was delighted when I told him that I've started cleaning my own sensors (using equally pricey products from Canadian company Visible Dust). 'My goal in life is to teach people to manage sensor dust themselves,' he enthused.

I can't help thinking he would be more likely to achieve his goal if sensor-cleaning materials were cheaper. I'd really like someone to throw a keenly priced spanner into the expensive works of this particular market. I value dust-free shots, and the convenience of do-it-yourself sensor cleaning, but I resent paying what I feel is over the odds for the privilege.

**Jon Bentley** is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



Is DIY sensor cleaning really such a risky procedure?

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Oliver Atwell



© LOIS GREENFIELD

### Lois Greenfield: Moving Still

by William A Ewing, £39.95, Thames & Hudson, hardback, 224 pages, ISBN 978-0-50051-803-8



YOU MAY be unfamiliar with Lois Greenfield's work. If so, you're in for a treat, not only because of the publication of this first new monograph in 17 years, but also because you are about to discover a fascinating body of work. Greenfield

has been shooting for 40 years and is lauded as the pre-eminent photographer of contemporary dance. Greenfield's images are notable for the sheer beauty of their execution. Each frame exudes elegance and passion. The forms of the dancers are perfectly captured as they spring into mid-air against minimalist backdrops. There are very few photographers who could make this process look so effortless, yet Greenfield pulls it all together like a master. This is a highly recommended purchase. ★★★★★

### Unreasonable Behaviour

by Don McCullin with Lewis Chester, Jonathan Cape, hardback, £25, 352 pages, ISBN 978-0-22410-248-3



'ONE OF the good things about old age is that you do have more time for reflection,' says Don McCullin. 'But the problem, I've found, is that you don't seem to have much of a choice about what to reflect on.' Anyone familiar with McCullin's work will understand how this quote sums

up the life of a photographer who has spent his career seeing things no one should ever have to see. As harrowing as sections of McCullin's work can be, his story does, of course, make for fascinating reading. The book, under the guiding pen of Lewis Chester, recounts McCullin's life as he became one of the world's most respected war photographers (although he himself would balk at the term). This is a great book not just for those with an interest in photography, but also for those with an interest in modern history. ★★★★★





Lens: SP 150-600mm. Focal length: 600mm Exposure: F/8.0, 1/1200 sec ISO800

Wide-angle - Telephoto - Macro

# Super Performance

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\*\* The Sony mount does not include the VC image stabilizer



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If you ensure your chosen scene fits the panoramic format, an autumnal panorama will look stunning

## Fall for autumn

Get your best shots of the shorter days and changing colours with our expert advice

### Autumn panoramas

Shooting panoramas allows you to visualise the world slightly differently, without the constraints of the viewfinder rectangle. This is a great advantage when shooting landscapes, but particularly useful when capturing autumnal images like woodland interiors or rolling banks of mist and fog.

The first and most important consideration for a panorama is whether the subject suits the format. If you're not used to visualising a panoramic image, cut a 3:1 ratio aperture in a piece of black card and use this at arm's length as a visual guide. You'll soon learn what will and won't work and how certain subject matter will fit into the panorama format. The key is to have the right subject matter for the format to work.

While some cameras with a high pixel count mean you can crop a single frame and still have a decent file size, if you lack pixels you can stitch three frames together to create an image with an approximate image ratio of 3:1. The trick is not to use too wideangle a lens, no wider than 35mm, and shoot three frames horizontally, overlapping each frame by 30%. Also shoot in manual to avoid the exposure shifting.

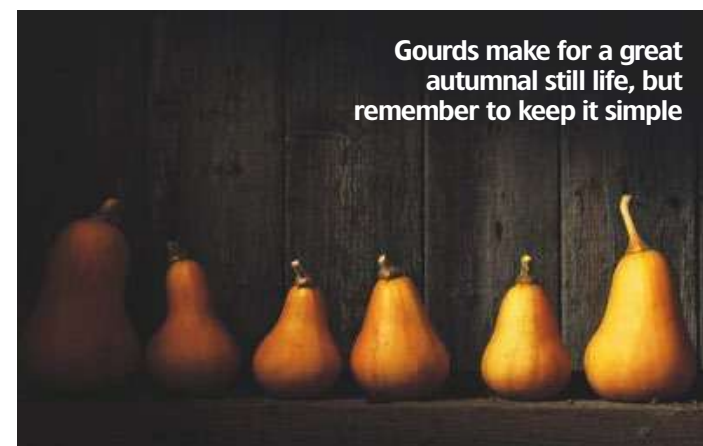
In Photoshop go to File>Automate>Photomerge and select 'Cylindrical', then click OK. Photoshop will create a panorama, which you need to flatten in the Layers tab. It's a simple technique with which to start and, once you've shot a few panoramas, is one that will become second nature.

### Autumn still lifes

You don't have to be a creative genius with complicated studio lighting to shoot a still life. Anything from a single leaf placed on an appropriate background, to plants and props carefully arranged on a bench in the back garden and lit with nothing but daylight and a reflector, can make a great shot.

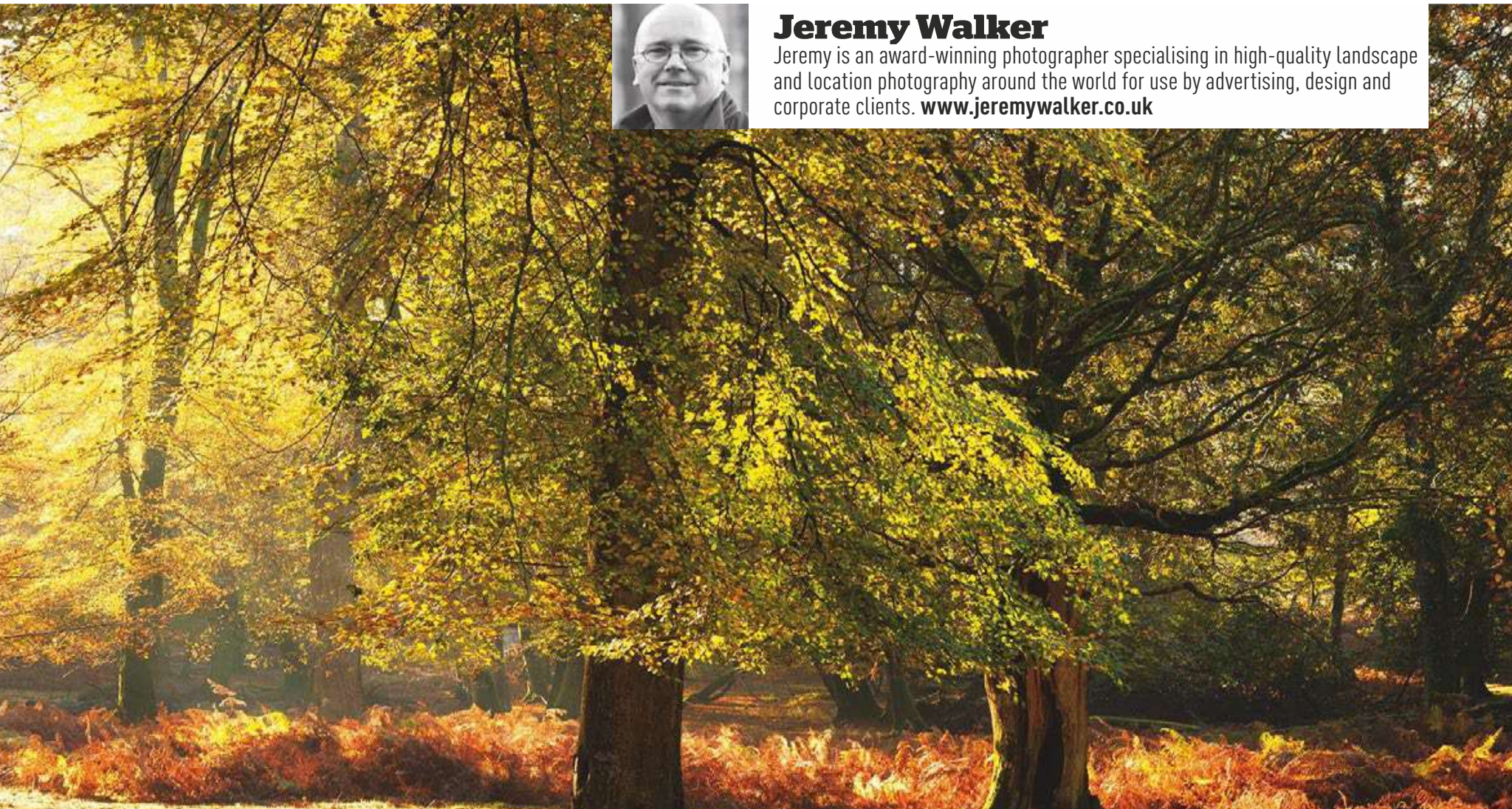
Having access to lighting is always going to be an advantage, but it isn't an essential – a single flashgun or even a torch will do a good job. However, there's no better light source than the sun, even on a cloudy day. Cloud can be used to good advantage, as it will give a soft, low-contrast, shadowless light source.

Autumnal still lifes can encompass a whole range of subjects – not just golden leaves. Fruit and vegetables make excellent subjects, as do the various nuts and hedgerow berries prevalent at this time of year. But keep it simple. Take one main item and build around it, and try not to include the entire garden!



Gourds make for a great autumnal still life, but remember to keep it simple





## Jeremy Walker

Jeremy is an award-winning photographer specialising in high-quality landscape and location photography around the world for use by advertising, design and corporate clients. [www.jeremywalker.co.uk](http://www.jeremywalker.co.uk)

# Patterns and textures

➤ Shooting autumn landscapes on a misty morning is a landscape photographer's holy grail and I still get a buzz from seeing backlit mist floating across a landscape. However, the reality on most mornings is that the mist hasn't formed or it's not where you want it to be. So instead of looking for the grand view, try looking for the 'micro landscape' – a detail, texture or pattern.

The logistics of shooting a close-up are also much easier, as most of us will have a back garden or local park. Look for backlit autumnal leaves, textures on tree trunks, old pieces of wood or decaying plant life. If there's been a heavy dew look for water droplets on the end of leaves or spiders' webs – they all make for interesting patterns, details and textures. The first early frosts of the autumn are even better, with everything etched with ice crystals. Look for ice patterns in the puddles and on plants with the last vestiges of their autumnal colour. Concentrate on where the light is coming from: backlighting is good for patterns and side lighting best for creating strong textures.

Although a close-up or macro lens (like a 105mm) would be ideal, a set of relatively cheap extension tubes will enable you to get reasonably close to your subject. Also bear in mind that many modern zooms and primes can focus very close to the subject with no need for additional specialist kit.



Analyse the light. Backlighting is good for patterns, while side lighting is best for textures





# Top locations for autumn

Jeremy Walker shares his guide to great spots for photographing the season

Make the most of early mornings. Grand seasonal displays mean the Lake District is busy at all times of year – not just summer



The best time to catch the New Forest's changing colour is early to mid-November

© JEREMY WALKER

## The New Forest

➤ The New Forest National Park, the bulk of which is in Hampshire, covers many different types of habitat including pine forest, areas of mature beech and oak woodland, as well as open heath and pastureland. The park covers a total of 219 square miles, most of which is unspoilt countryside and can be a good autumn location depending on the weather and conditions.

The New Forest is easily accessible by car and the small town of Lyndhurst, with its excellent and very helpful visitor centre, is a good starting point. Accommodation in, or near to, the New Forest is plentiful and will appeal to all budgets. There are one or two very well-known upmarket hotels such as Rhinefield House and Chewton Glen. But if you don't mind being on the edge of the Forest there are also many chain hotels offering value for money, like the Premier Inn on the edge of Christchurch, just 20 minutes away. Bed and breakfasts are also plentiful.

If time is limited I'd recommend heading along the Bolderwood Arboretum Ornamental Drive and the Rhinefield Ornamental Drive for a quick fix of both deciduous and pine trees, but go first thing to try to capture the low sunlight filtering through mist-shrouded woodland.

## Dolgoch Falls

➤ Situated in North Wales, the Dolgoch Falls are a quiet location as they aren't particularly near any main route. They're accessed off the B4405 with parking just off the road in a small pay-and-display car park. Access from the car park is easy, and secure footbridges are in place but care should be taken on slippery rocks. Some viewpoints will only afford one or two photographers at a time, although most non-photographers don't tend to stay long.

The Dolgoch Falls are a series of three main waterfalls and a river flowing through a valley covered with ancient oak trees, which is why it's a great place to shoot in the autumn. The area has a certain charm, but you'll have to work for your images rather than just turn up and shoot.

As well as the falls, the area is known for its red kite population. A couple of miles away are the remains of Castell y Bere, which is surrounded by oak trees and commands great views along the valley.

Accommodation can be a bit sparse in this area but the Ty'n y Cornel Hotel at Tal-y-Llyn might be worth a look. If you want a comfortable country house hotel try Penmaenuchaf Hall near Dolgellau. There are also a few bed and breakfasts, mostly centred around Dolgellau.



## The Lake District

◀ The Lake District can be stunning in autumn with clear days, crisp nights and a golden cloak of autumnal colour covering the hills and valleys. The Lake District National Park lies within Cumbria and is easily accessed from the M6 Motorway either via the A590/A591 towards Windermere or via the A66 towards Keswick. Although Windermere was recently voted the most photogenic spot in the country, I'd personally head for Keswick, Derwentwater and its surrounding fells.

As well as using Keswick as a base for exploring I've also used Ambleside. There's plenty of accommodation, but my favourite is The Waterhead Hotel.

For autumnal imagery head for the fells above Grasmere. Latrigg Fell is less wooded than some other areas but offers stunning views. Conistone Water can be a less crowded location, with the brooding mass of Scafell Pike reflected on a calm morning.

Another spot worth looking at in autumn is Tarn Hows. Nestled in the fells above the village of Hawkshead and accessible off the B5285, it's well worth a visit. However, get up early, use the light and beat the crowds.

© JEREMY WALKER

© DAVID TIPLING

In autumn London's Richmond Park provides reliably misty conditions

## Birds among autumn mist

◀ Autumn's warm, settled weather with frosty, cold nights makes for perfect conditions for early morning mists, especially over water. Combine these conditions with a few ducks, geese or swans silhouetted against the rising sun and you have the potential for some really moody bird images. Perhaps the most reliable location in the UK for such conditions are the ponds in London's Richmond Park. These ponds are full of tame waterbirds making this type of photography very rewarding. An autumn visit can also be combined with photographing rutting red deer stags in mist.

But if you really want to experience the ultimate 'birds-in-mist' spectacle, then head to the Bosque del Apache Wildlife Refuge in New Mexico, USA. As the sun rises here in November over roosting ponds, it creates a fiery mist among thousands of roosting sandhill cranes, snow geese and Ross's geese. It is one of Earth's great bird spectacles.

Set up your own autumn foliage scene by harvesting branches to use as bird perches



© DAVID TIPLING

## Birds among autumn foliage

◀ For me, the pleasure of bird photography isn't just in taking the picture, but also in planning and creating it. During autumn I search my local woods for autumnal colour and, using a pair of secateurs, harvest branches to use in my garden feeding station. With a little trimming and design you can create perches full of colour on which the birds visiting your food will sit before feeding. A little trial and error is normally needed to get the branches in the right spot so the birds use them.

Backgrounds need to be carefully manipulated to provide the best set-up, and birds tend to like to land initially on quite sturdy branches. A good tip is to use old film canisters as small food receptacles – they can be fixed with tape to a cane and placed directly below a perch. If you don't have a hide to conceal yourself, try modifying your shed if you have one, or simply shoot from the kitchen window.

### David Tipling

David is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in many other forms, from wine labels to large projections across New York's Times Square. [www.davidtipling.com](http://www.davidtipling.com)



The oak forests surrounding Dolgoch Falls are especially picturesque in autumn

© JEREMY WALKER

© DAVID TIPLING





## Justin Minns

Justin is an award-winning photographer, specialising in East Anglian landscapes for clients, including the National Trust and BBC. Alongside his photography he also runs landscape workshops. [www.justinminns.co.uk](http://www.justinminns.co.uk)

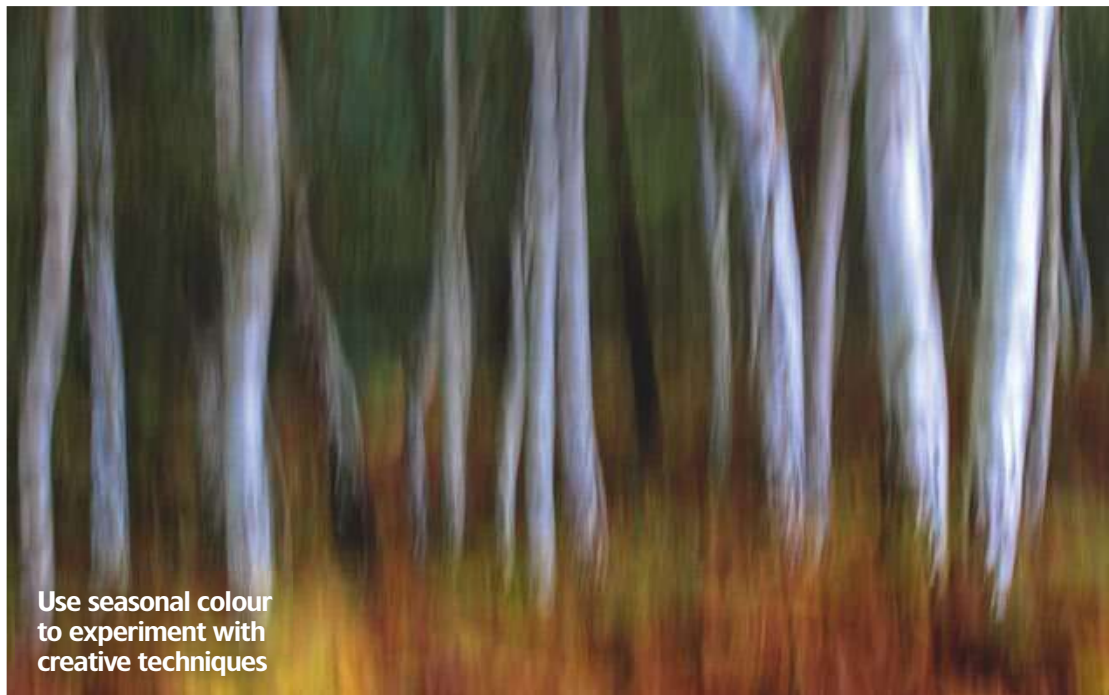
## The coast during autumn

➤ Autumn is unsurprisingly a favourite season with many landscape photographers. Vibrant autumnal colours are splashed across the landscape, early morning mist or crisp, frosty mornings add some drama and softer sunlight means more time to shoot. There's always plenty to inspire you and, as an added bonus, shorter days mean later sunrise times.

Although trees and woodland are the undoubted stars of the show, don't overlook the coast where autumn brings fantastic conditions and fewer people. Autumn is a time of wonderfully changeable weather and nowhere more

so than at the seaside. Stormy weather blowing in from the ocean, windswept sand dunes, crashing waves and glimpses of sunlight between dark clouds are all conditions to get photographers salivating. Flat areas of coastline mean big, open skies, the perfect place for exploiting these dramatic weather conditions.

Along my favourite stretch of Norfolk coastline, reed beds become golden and on the saltmarshes, vibrant shades of green are replaced with deep purples and the bright crimsons of suaeda and glasswort plants contrast beautifully with the moody autumn skies.



Use seasonal colour to experiment with creative techniques

ALL PICTURES ON THESE PAGES © JUSTIN MINNS

## Intentional camera movement

⤴ The creative technique of intentional camera movement involves moving the camera during the exposure for an abstract effect. With so many colours, autumn is a good time to experiment, especially if weather conditions aren't perfect for more conventional techniques. While there are no strict rules, here are a few pointers.

Switch to manual focus. It might seem counter-intuitive to talk about focusing using a technique that blurs the photo, but I like to start from a point where things are in focus. However, using manual focus mode will prevent the lens from hunting for focus during the shot.

The exposure mode you use is down to you, but shutter priority is the obvious choice. Set a starting shutter speed and let the camera choose the appropriate aperture. Depth of field isn't really

important here, so aperture choice is used to control the shutter speed.

Your choice of shutter speed will depend on how much blur you want and how quickly you move the camera. Try starting at 1sec and adjust up or down until you get an effect you like.

For a smooth blur, start moving the camera first and then fire the shutter midway through the motion. However, also try moving the camera in any direction – it's all about experimenting.

Neutral density filters can come in handy on brighter days to help slow the shutter speed, while a circular polariser will slow the shutter speed by up to 2 stops and boost saturation.

Be prepared for a low return. It's an experimental technique so you're likely to take a lot of images before something works, but it's fun and addictive.







Don't overlook the coast. Autumn brings great photographic opportunities and fewer people



Invest in a polariser to deepen the saturation of golden leaves

## Circular polariser

◀ Filters are an essential bit of kit for many landscape photographers, but in autumn a circular polariser is a must. Although best known for boosting the colour of blue skies and making white clouds pop on sunny days, it's useful whatever the weather.

I'll explain briefly what a polariser does. Ordinary visible light is a mixture of many kinds of waves. Each of these different waves vibrates in many different directions as the light travels. However, polarised light only travels in a single direction. It can occur when the wavelengths bounce off a reflective surface, causing the effect we see as glare on water or wet surfaces. A polariser filter prevents polarised light entering the lens, thus cutting that glare and bringing back the colour and saturation. Polarisers work best when the lens is at about a 90° angle to the sun.

To adjust the amount of polarisation, rotate the filter while looking through the viewfinder. Contrast and saturation will become stronger, then weaker again, and reflections will come and go. Keep turning the filter until you're happy with the degree of polarisation. It's worth noting that at its strongest the effect can be rather patchy and can look unsightly. This is particularly evident with wideangle lenses or blue skies, and in those cases turning the filter somewhere between 'on' and 'off' will look more natural.

Even on overcast days a polariser will give the autumn colours a boost in saturation and will ensure they have greater impact within the image. A polariser is also invaluable for reducing reflections from wet rocks or the water, as well as cutting glare from wet foliage in woodland scenes and deepening the saturation of the autumn leaves.





## Using roads, paths and streams to guide the eye



S-shaped curves are a subtle way of guiding the eye through a composition

◀ Autumn foliage can be eye-catching, but you can't rely solely on colour for the success of your images. From a compositional point of view, woodland is one of the more challenging environments to shoot in. It's fundamentally chaotic, so finding compositions with balance, order and structure can be very tricky. Without enough care, woodland images can appear cluttered.

The trick is to seek out any obvious structure and make that a strong feature in your composition. A successful way of doing this is to use roads, paths and streams in the frame. These not only provide a strong structural element to lend the composition coherence, but also guide the eye through the image.

Shooting along a straight road or path with a wideangle lens creates converging lines, which can be very dynamic, but subtlety often works better. Curves lead the eye more gently through the frame, allowing more time for the eye to stop off at different points and appreciate the composition. S-shaped curves work particularly well, helping to create balance and a sense of depth. They can also help with the atmosphere – paths leading out of the frame can offer an air of mystery and romance.





## Mark Bauer

Mark has been a full-time landscape photographer for more than ten years and his images have appeared in numerous publications worldwide. He is based in Dorset and takes his inspiration from the beauty of the surrounding landscapes in south-west England. [www.markbauerphotography.com](http://www.markbauerphotography.com)

# Get your timing right

Photographers love the vibrant colours of autumn. While good composition and the right lighting are important for capturing the best of the colour, you also need to get your timing right: colours won't stay at their peak for long and strong winds can strip trees bare overnight. It's therefore important to know when leaves are likely to start changing colour and then monitor their progress carefully until they look their best.

Leaves change colour because the lack of sunlight and cold temperatures cause them to stop producing chlorophyll, the chemical that gives them their green colour. This allows other pigments, such as carotene, to be revealed. So as summer ends and temperatures cool, leaves start turning. However, the exact time will vary from year to year, depending on the conditions. The best colours are produced when dry, sunny days at the beginning of

autumn are followed by cool, dry nights, as dry weather increases the concentration of sugars in the leaves. So once you see these conditions, it's time to explore. You can monitor the progress of autumn leaves online at websites such as [www.forestry.gov.uk/autumn](http://www.forestry.gov.uk/autumn).

Where you are in the country also has an effect on when the peak colours occur. In Scotland, you can have good colour at the end of September, but in southern England locations, such as the New Forest, you may not see the best colour until early to mid-November. Different species will turn at different times, too. Horse chestnuts and beeches change colour before oaks, for example.

The time of day you shoot also influences how good the colours look. Early or late in the day when the sun is low in the sky can help enhance colours, especially when leaves are backlit.

For successful autumn landscapes, choose the right day and time. Early morning, with low sun backlighting the leaves can make the most of the colour

ALL PICTURES ON THESE PAGES © MARK BAUER

## Make the most of showery days

Persistent rain is one of the few conditions in which it's nearly impossible to get good landscape shots. Showery days, on the other hand, can produce some great light – fantastic clarity, dark, stormy skies and spot-lighting as the sun breaks through the clouds.

Dramatic post-shower lighting and golden autumn foliage is a potent combination. The best light on showery days is fleeting, so there's no point waiting for a break in the rain and then setting up, as you'll miss the moment. Find shelter to protect your camera, but wait with your equipment at the ready and your composition planned. As soon as the rain eases, be ready to shoot.

With the dark skies that you often get as showers clear, you will probably find that there's no need to use graduated filters, but they can be used to enhance the drama of a stormy sky. Polarisers can be useful for saturating colours and for removing glare from wet foliage. If you're lucky enough to see a rainbow, a polarising filter will really come into its own – rotate it until you see the rainbow 'pop' in the viewfinder.

You may be lucky enough to see a rainbow. Use a polariser to enhance its colours







You can arrange autumn leaves in a composition, but if you simply look at what's under your feet, texture and colour are slowly revealed



## Philip Smith

Philip is a professional photographer specialising in gardens and plants. He is the founder of the International

Garden Photographer of the Year competition. The IGPOTY deadline for entries is 31 October 2015, and with categories that suit all types of photography there is a chance to win the top prize of £7,500. If you aren't lucky enough to win a prize, Philip can provide feedback on your entries after the results are announced. [www.igpoty.com](http://www.igpoty.com)



Autumn mornings often deliver heavy dew. With warm directional light, all kinds of natural forms in the garden can take on a magical character



In autumn it's likely the wind will be blowing a gale under grey skies. Try experimenting with long exposures to capture the massive energy of the trees' constant movement

## Autumn abstracts



In the autumn garden we think of mists and cobwebs and golden light bouncing off ruby leaves. Lovely. The only problem is that, if you're not careful, you can spend the whole season staring out of the window at the dull leaden skies and hurricane winds waiting for exactly the right conditions. For me, the autumn garden is the time when all kinds of colour has its last joyful laugh before it all falls silent and gives way to muted browns, textures and forms. The coherence of the summer garden starts to break up, revealing unruly patterns that refuse to be tidy or symmetrical. I love this chaos as it provides so much for anyone interested in abstract photography inspired by the natural world.





This sums up the autumn garden for me. The vivid red of *Lobelia cardinalis* 'Bee's Flame' shoots out from among the muted, almost wintry tones of grasses. Using a long lens flattens the scene and creates a textured pattern of lines and shapes

## Using wideangle and telephoto lenses

➤ Wideangle lenses for views of gardens and telephotos for close-ups are a conventional way of looking at things. But mixing things up can open up new opportunities.

When faced with a long and luscious flower border (right), the instinct is to reach for a standard or wideangle focal length in order to capture the sheer volume of colour and vibrancy of the scene in front of you. But using a long lens – in this case a 185mm telephoto – flattens the perspective, creating a greater impression of abundance in the two-dimensional image. Add to this a wide aperture to blur the background, happily with some contrasting colour, and the rich tones of autumn step out of the frame.



## PLANTS TO LOOK OUT FOR



Apple varieties have a complex range of colours and patterns. This one is 'Sunset' – look out for old or neglected orchards by the roadside



*Verbena hastata* is a wonderfully architectural plant that makes for great close-ups and lasts from the summer well into autumn



Berries of all kinds abound both in gardens and hedgerows. Treat them like the beauties they are – use a reflector to bounce light back into them



# NEXT WEEK

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## LETTER OF THE WEEK

### Post-production epiphany

When I purchased my first digital camera in May 2010, I obviously had no Photoshop ability and my computer skills were very basic. I used my digital camera as if I were shooting colour slide film and only shot JPEGs. I was very happy with the results – both projected and prints. Compared to film, it was light years ahead.

In 2012 there was a letter in AP singing the praises of post-production work. In my ignorance I saw red and my reply was printed on the virtues of getting it right in the camera, as if one were using colour transparency film.

Earlier this year I asked a friend from our camera club who is a wizard with computers to teach me post production on my computer. I have discovered a whole new world. Although I'm still a beginner, what I'm producing now is pure magic. And now I have asked my friend

to teach me how to work with raw images too.

I unreservedly apologise to the original letter writer and hope he reads this. I look forward to and enjoy Damien Demolder's *Appraisal* and Martin Evening's *Evening Class* each week.

You never stop learning with photography. It's the best tonic to help to keep the brain young, and at 66 is just the medication I need.

**John Heywood, via email**

**Digital post-production is all part of the process in the same way darkroom printing is. However, the ease of use, and the ability to easily access online tutorials, means that the software is much easier to master than the many facets of darkroom printing – Richard Sibley, deputy editor**



# Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.  
[www.samsung.com](http://www.samsung.com)



### The film fold

I disposed of most of my film cameras and lenses last year (to the two young men in Leeds whom Andrew Sanderson mentions in the *Your guide to film* supplement, AP 19 September). However, your supplement, coupled with the awareness that a lot of my digital pictures were ending up as black & white, made me dig out the pair of Bronica ETRs that I'd kept.

I could hardly believe the weight, the construction of the lenses and the startling slap/bang of the mirror – but it was all great fun and rather like driving a vintage car, I imagine. I have a decent scanner so the printing stuff will stay in the loft for now (too cold in winter, too hot in summer). Not to mention the fact that I've become more competent with Photoshop than I ever was at



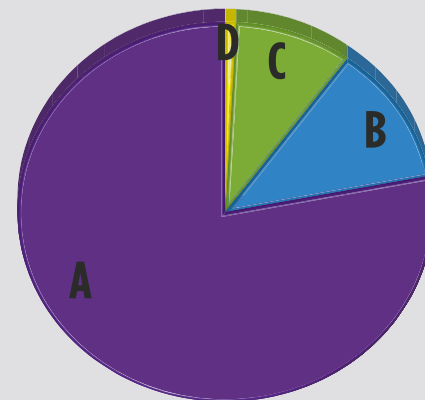
printing. But thank you for bringing me halfway back into the fold.

By the way, Andrew Sanderson's blog at [www.thewebdarkroom.co.uk](http://www.thewebdarkroom.co.uk) is a mine of information. For example, I think I now understand metering for the shadows!

**Horton Rogers, Leeds**

I found AP's recent supplement about the resurgence of film very appropriate as it reflects my current photography. Back in 2004 I purchased my first DSLR, a Nikon D70, and for all intents and purposes I never thought I would return to film again.

However, last year, based on my 3D photography interest, I joined the Stereoscopic Society and at its recent convention in Canterbury, Kent, I acquired a 1950s Iloca Stereo Rapid camera. This camera has caused me to dig out my old darkroom gear and I'm back processing black & white film again and enjoying myself immensely! The 35mm Iloca negatives are scanned with my old Canon CanoScan FS2710 scanner, which, coupled with VueScan Scanner software, has



### In AP 26 September we asked...

Do you adjust your aperture for landscape images, or do you use the same one each time?

#### You answered...

A No, I approach each scene individually	78%
B Yes, I set the lens to the same value each time, but then adjust from there	12%
C Yes, I set it to the same aperture every time and concentrate on composition and focus	9%
D I don't understand the question	1%

#### What you said

'Landscapes are my favourite genre. I usually take multiple shots at different apertures with the hope that I can always blend two or more together for the perfect result if a single one isn't quite on the money'

'The aperture I choose is part of the process for every image I take. To photograph without a thought process behind it just leads to images that don't work'

'The idea of using just one aperture only makes sense if you always use the same format and lens for your landscapes'

'All my settings are on a shot-by-shot basis, and what I am able to achieve in the circumstances'

'If God had meant us to *think* about photography, she'd never have given us matrix metering'

**Join the debate on the AP forum**

#### This week we ask

What's your favourite season for taking images outdoors?

**Vote online** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

### Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to **[www.facebook.com/Amateurphotographer.magazine](http://www.facebook.com/Amateurphotographer.magazine)**. Forum members can also enter via the forum.



The 26 September issue's cover is from 8 January 2000. The winner is Brian Metters from Lancashire, whose correct guess was the first drawn at random.



➤ also gained a fresh lease of life.

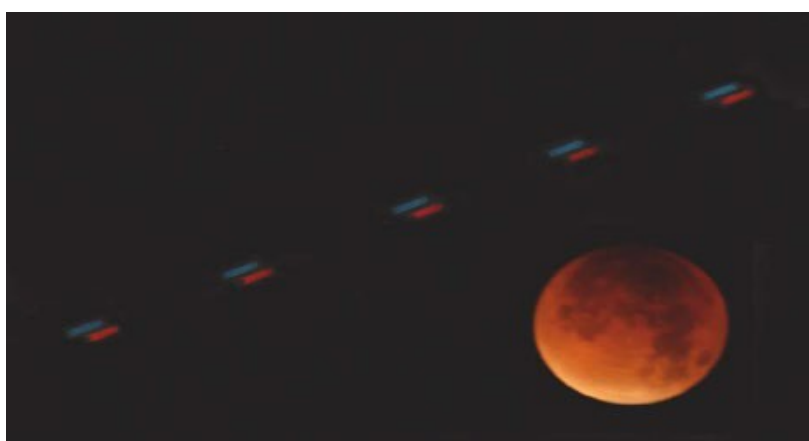
It has to be said that having a strip of images in your hand that you've processed yourself, and the ability to view these images without plugging something in, is a magic that digital will never have.

**Kevin Harvey, Kent**

For goodness' sake please stop using expressions like, 'Back in the days of film...' (*Weekend project*, AP 3 October). I'm one of very many photographers (not all amateurs) who use film as a preference and digital as a convenience under certain conditions. As you must know, film is far from being an oddity, but if you use expressions that seem to relegate film to antiquity, it's not only annoying but also gives those new to photography entirely the wrong impression.

Stocks of film at all outlets (from Boots to Snappy Snaps) have widened, but they do need the public to be aware of choice. The paragraph I noted could have begun with: 'Colour negative and transparency film...', and avoided raising my blood pressure.

**Brian Oliver, chairman, the Leica Society, Essex**



© RICHARD BOND

**When I shoot film I still always develop the black & white films myself, and yes, it's a great feeling when you unroll the reel and hang the film up, revealing all the images you've taken.**

**Clearly there are still plenty of photographers shooting on film, and there's no doubt that it's had a resurgence in the last couple of years. Many retailers have told us that sales of medium-format film in particular are growing year on year – perhaps with all those classic 6x6 cameras being far more affordable now than they ever were previously.**

**However, the volume of film that is being made and developed today is unfortunately still tiny compared to a decade ago – Richard Sibley, deputy editor**

## Aircraft eclipse

I haven't seen a photo of the recent eclipse quite like this one I took it with my Nikon D5200 and Samyang 500mm mirror lens (above).

While focusing on the moon, I saw the aircraft lights approaching and had to loosen off the tripod head to make sure I could frame them. I'd also been using a self-timer, so had to use direct shutter, which caused blur.

The original shows three flashes, and I superimposed a picture of the moon that I had taken in the same sequence. So it is Photoshopped, obviously, but the resulting image is just as I saw it.

**Richard Bond, Hampshire**

**It's an interesting image, and a great study of the recent lunar eclipse – Richard Sibley, deputy editor**

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Jason Theaker shares his tips on breaking the rules for stronger images

## Leica Q (Typ 116) vs Fujifilm X100T

There's a big difference in price, but is there a difference in quality? We put these cameras to a side-by-side test

## Classics revisited

Our step-by-step guide to recreating Patrick Lichfield's image of Marsha Hunt

## Zeiss Batis 85mm f/1.8 lens

We lab test the premium portrait lens for the Sony Alpha 7 series



## Circular Filters

The ND1000 is our award-winning, 10 stop long exposure filter! By far the most popular filter at SRB!



### ND1000 Filters

★★★★★ - Photoplus Mag

46mm...£22.50	62mm...£27.00
49mm...£23.50	67mm...£28.50
52mm...£24.00	72mm...£29.50
55mm...£24.50	77mm...£32.50
58mm...£25.50	82mm...£37.50

"Best Value" in Photoplus Big Stopper Group Test

### Circular Polarisers

Sizes: 25 to 86mm

49mm...£16.75	67mm...£18.00
52mm...£17.00	72mm...£19.00
55mm...£17.00	77mm...£21.00
58mm...£17.00	82mm...£26.00
62mm...£17.50	86mm...£33.50

### ND Fader Filter

★★★★★ - AP Magazine

46mm...£26.00	62mm...£32.00
49mm...£27.00	67mm...£35.00
52mm...£27.50	72mm...£36.00
55mm...£29.50	77mm...£39.00
58mm...£31.00	

4 stars from AP Magazine for Quality & Value

### UV Filters

Sizes: 25 to 105mm

46mm...£10.95	62mm...£13.95
49mm...£12.95	67mm...£14.95
52mm...£12.95	72mm...£15.95
55mm...£12.95	77mm...£17.95
58mm...£13.95	82mm...£19.95

### ND Filters

Sizes: 27 to 82mm

46mm...£17.00	62mm...£21.00
49mm...£17.00	67mm...£23.00
52mm...£18.00	72mm...£26.00
55mm...£19.00	77mm...£28.00
58mm...£20.00	82mm...£31.00

4 Grades: 0.3, 0.6, 0.9, 1.2

### ND Grad Filters

Sizes: 40.5 to 82mm

46mm...£16.50	62mm...£20.00
49mm...£17.00	67mm...£21.00
52mm...£18.00	72mm...£21.50
55mm...£19.00	77mm...£22.50
58mm...£19.50	82mm...£24.50

4 Grades: 0.3, 0.6, 0.9, 1.2

The SRB ND and ND Grad Filters have been listed in Amateur Photographer's Top 10 Landscape Accessories

## More Circular Filters...

Size information at our website - SRB-Photographic.co.uk

Infrared Filters	from £17.50
Skylight Filters	from £12.50
Black & White Filters*	from £14.00

\*4 Types: Red, Yellow, Green, Orange

Colour Grad Filters* from	£14.00
Star Effect 4-Point from	£14.00
Star Effect 6-Point from	£14.00

\*3 Types: Blue, Sunset, Twilight

## Square Filters

### NEW! Pro Filter Holder

Aluminium Filter Holder

A Size	£19.95
P Size	£24.95
P Size W/A	£24.95



### NEW! Pro Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£34.95
A Size Filter	£49.95
P Size Starter	£39.50
P Size Filter	£54.95



### Square Filter Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00
Adaptor Rings	£4.95



### Square Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£24.95
A Size Filter	£39.95
P Size Starter	£24.95
P Size Filter	£39.95



Starter Kit: 1 Filter Filter Kit: 3 Filters

## Individual Square Filters

A & P Size Resin Filters

0.3 Full ND	£13.50	0.9 Hard ND Grad	£13.50
0.6 Full ND	£13.50	1.2 Hard ND Grad	£15.95
0.9 Full ND	£13.50	Circular Polariser	£26.00
1.2 Full ND	£15.95	Blue Grad	£13.50
0.3 Soft ND Grad	£13.50	Sunset Grad	£13.50
0.6 Soft ND Grad	£13.50	Twilight Grad	£13.50
0.9 Soft ND Grad	£13.50	Black & White Filters	£13.50
1.2 Soft ND Grad	£15.95	4x Star Effect	£13.50
0.3 Hard ND Grad	£13.50	6x Star Effect	£13.50
0.6 Hard ND Grad	£13.50	P Size Diffusion Filter	£12.50

0.3 ND Glass Pro	£29.95
0.6 ND Glass Pro	£29.95
0.9 ND Glass Pro	£29.95
ND Glass Pro Set	£79.95



5 stars for build, image quality & value for money. April 2014

## Close up Lens Sets



Sets include:  
1+ Lens  
2+ Lens  
4+ Lens  
10+ Lens

★★★★★  
Photoplus Best on Test 90% rating

52mm...£17.00	67mm...£21.50
55mm...£18.00	72mm...£23.00
58mm...£19.00	77mm...£24.50
62mm...£20.00	

## Step Rings

Prices from £4.95

Thread size ranges: 37mm - 105mm

All sizes available online

## Auto Extension Tubes

Set of three extension tubes

★★★★★  
Digital Photo Mag, 2015

Canon EOS...from	£29.95	Nikon	£54.95
Canon EOS-M	£49.95	Pentax Q	£49.95
Micro 4/3	£49.95	Sony Alpha	£54.95
Nikon 1	£49.95	Sony NEX	£49.95

## Lens Adaptors

Camera	Lens	£	Camera	Lens	£
Canon EOS	to M42	£16.95	Micro 4/3	to Nikon	£29.95
Canon EOS	to Nikon	£22.95	Micro 4/3	to Nikon G	£34.95
Canon EOS	to Nikon G*	£39.95	Micro 4/3	to M42	£29.95
Canon EOS	to Pentax K	£24.95	Micro 4/3	to Olympus OM	£29.95
Canon EOS	to Olympus OM	£24.95	Micro 4/3	to Minolta MD	£29.95
Canon EOS	to Con/Yash	£24.95	Micro 4/3	to Leica R	£29.95
Canon EOS	to Leica R	£22.95	Micro 4/3	to Leica M	£29.95
Canon EOS	to Leica M	£24.95	Micro 4/3	to Sony Alpha	£34.95
Canon EOS	to Canon FD	£44.95	Micro 4/3	to Pentax K	£29.95
Canon EOS-M	to Canon EOS	£29.95	Micro 4/3	to Canon FD	£29.95
Canon EOS-M	to Leica M	£29.95	Micro 4/3	to Con/Yash	£29.95
Canon EOS-M	to Nikon	£29.95	4/3	to M42	£17.95
Canon EOS-M	to Canon FD	£29.95	4/3	to Con/Yash	£22.95
Canon EOS-M	to C Mount	£29.95	4/3	to Leica R	£22.95
Canon EOS-M	to M39	£29.95	4/3	to Nikon	£22.95
Canon EOS-M	to M42	£29.95	4/3	to Olympus OM	£22.95
Fuji X	to M42	£24.95	4/3	to Pentax K	£22.95
Fuji X	to Leica M	£29.95	Pentax	to M42	£18.95
Fuji X	to Nikon	£29.95	Pentax	to Nikon	£44.95
Fuji X	to Canon EOS	£29.95	Pentax	to Sony Alpha	£44.95
Fuji X	to Olympus OM	£29.95	Pentax	to Canon FD	£44.95
Fuji X	to 4/3	£29.95	Sony Alpha	to M42	£15.95
Fuji X	to Canon FD	£29.95	Sony Alpha	to Minolta MD	£44.95
Fuji X	to Con/Yash	£29.95	Sony Alpha	to Nikon	£44.95
Nikon	to M42	£24.95	Sony Alpha	to Pentax K	£44.95
Nikon	to Canon FD	£44.95	Sony Alpha	to Canon FD	£44.95
Nikon	to C Mount	£32.95	Sony NEX	to Canon EOS	£29.95
Nikon 1	to M42	£24.95	Sony NEX	to Nikon	£29.95
Nikon 1	to M39	£22.95	Sony NEX	to Sony Alpha	£34.95
Nikon 1	to Nikon	£29.95	Sony NEX	to Olympus OM	£29.95
Nikon 1	to Canon EOS	£44.95	Sony NEX	to Pentax K	£29.95
Nikon 1	to Pentax K	£29.95	Sony NEX	to Leica M	£29.95
Nikon 1	to Leica M	£39.95	Sony NEX	to Leica R	£29.95
Nikon 1	to Leica R	£37.95	Sony NEX	to Canon FD	£42.95
Nikon 1	to Con/Yash	£23.95	Sony NEX	to M39	£23.95
Micro 4/3	to Canon EOS	£29.95	Sony NEX	to M42	£23.95

\*with aperture control

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## Lee Filters

### 100mm System



Foundation Kit  
£59.95

Adaptors Rings	from £20.00
Professional Kit	£115.00
Upgrade Kit	£78.00
ND Grad Sets	£199.00
Individual Filters	from £75.00
Big Stopper	£104.95
Little Stopper	£95.99
Landscape Polariser	£173.99

### Lee Seven5



Seven5 Holder  
£59.50

Adaptor Rings	£17.50
Starter Kit	£109.00
ND Grads	£52.00
ND Filters	£64.95
Big Stopper	£65.00
Little Stopper	£68.00
Polarisers	£190.00
Deluxe Kit	£460.00

### Lee SW150



SW150 Mark II Holder	£150.00
Nikon 14-24mm Adaptor	£90.00
Canon 14mm adaptor	£90.00
Sigma 12-24mm Adaptor	£90.00
Samyang 14mm Adaptor	£90.00
Tokina 16-28mm Adaptor	£90.00

more adaptors online

## Accessories



Camera Spirit Levels	from £3.50
Memory Card Cases	£9.95
Reflector Kits	£8.95
Rainleaves Pack of 2	£5.95
White Balance Caps	£9.95
Filter Stack Caps	from £8.95
Angled View Finder	£39.95



Lightning Sensors	£64.95
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Deluxe Lens Pouch	£11.95
Circular Filter Pouch	£5.95
Square Filter Wallet	£9.95
Square Filter Case	£1.95

## OpTech

EZ Comfort Strap	£9.99
Gotcha Wrist Strap	£9.99
Tripod Strap	£19.99
Utility Strap - Sling	£19.99

## Tripods

Onit Carbon Fibre Tripod	£179.95
Onit Carbon Fibre Monopod	£39.95



## Caps & Hoods

Lens Caps	£3.95
Body Caps	£3.50
Rear Lens Caps	£3.50
Petal Hoods	from £10.95
Rubber Lens Hoods	£4.95

## Self Take Kits

DSLR Kit	£34.95
Compact Kit	£24.95
Angled Kit	£34.95
12" Vinyl Cable	£7.50
20ft. Air Release	£12.50

## Shutter Releases

DSLR Bracket	£24.95
Compact Bracket	£19.95
Angled Bracket	£24.95



WILDLIFE PHOTOGRAPHER OF THE YEAR

# Land Sea and air

We preview some of the shortlisted entries from the **2015 Wildlife Photographer of the Year competition**

**Finalist, Birds**  
**Zsolt Kudich**  
Sweden

➤ When the River Danube flooded into Hungary's Gemenc Forest, more than 1,000 great egrets flocked to the lake to feed on the stranded amphibians, fish and invertebrates. Working on a project to document the last untouched regions of the Danube, including the floodplains, Zsolt was delighted to find a sixth of Hungary's great egret population all in one place.

© ZSOLT KUDICH



© MARCUS WESTBERG

**Finalist, Photojournalism: Single Image**  
**Marcus Westberg**  
Sweden

◀ Ndeze, a nine-year-old orphan mountain gorilla, watches with concern through the window as vets check the health of her female companion, 12-year-old Maisha, in the Senkwekwe Centre at the headquarters of the Virunga National Park in the Democratic Republic of Congo. The resident 'gorilla doctor' Eddy Kambale conducts thorough health checks every year on the four orphan mountain gorillas, who have all been rescued from poachers and traffickers.





## Finalist, Urban Wildlife

### Francisco Mingorance

Spain

Francisco discovered three pairs of storks high on this sculpture outside the Vostell-Malpartida Museum near Cáceres in Spain. The installation, by German artist Wolf Vostell, incorporates a Russian MiG-21 aircraft, two cars, pianos, computer monitors – and now, three huge nests. Francisco wanted a picture of the storks sleeping under a starry sky, but there was too much light. ‘I got special permission for most lights to be shut down,’ he says, ‘but then the storks kept moving about and flying off.’ Using a long exposure, he got just one shot he liked.







© ANDREY GUDKOV

**Finalist, Amphibians and Reptiles**  
**Andrey Gudkov**  
Russia

Andrey had visited Indonesia's Komodo National Park many times before, hoping to witness a battle between male Komodo dragons – the largest lizards in the world, which can grow up to 2.5m (8ft) long. One December morning, on Rinca Island, he found two large males hissing angrily at each other. To his surprise, the confrontation escalated.

**Finalist, Black & White**  
**Morkel Erasmus**  
South Africa

Morkel took this shot at Namibia's Etosha National Park. Giraffes, zebras and kudu wandered in and out of view, but the elephants were right in front, sometimes so close that his view was blocked. Morkel used black & white to place the emphasis on the composition. His moment came when a mother framed this shot with her legs, just as her calf walked into view framing a giraffe.



© CARLOS PEREZ NAVAL

**Finalist, 10 years and under**  
**Carlos Perez Naval**  
Spain

Carlos was on the beach at Morro Bay in California, USA, on holiday with his family, when he witnessed a fascinating interaction between two different species. A colony of California ground squirrels lives among the rocks at one side of the bay, fed by locals, who also put out dishes of water for them. Whenever a ground squirrel dared get too close, a gull would chase it away.

© MORKEL ERASMUS











© ROSAMUND MACFARLANE

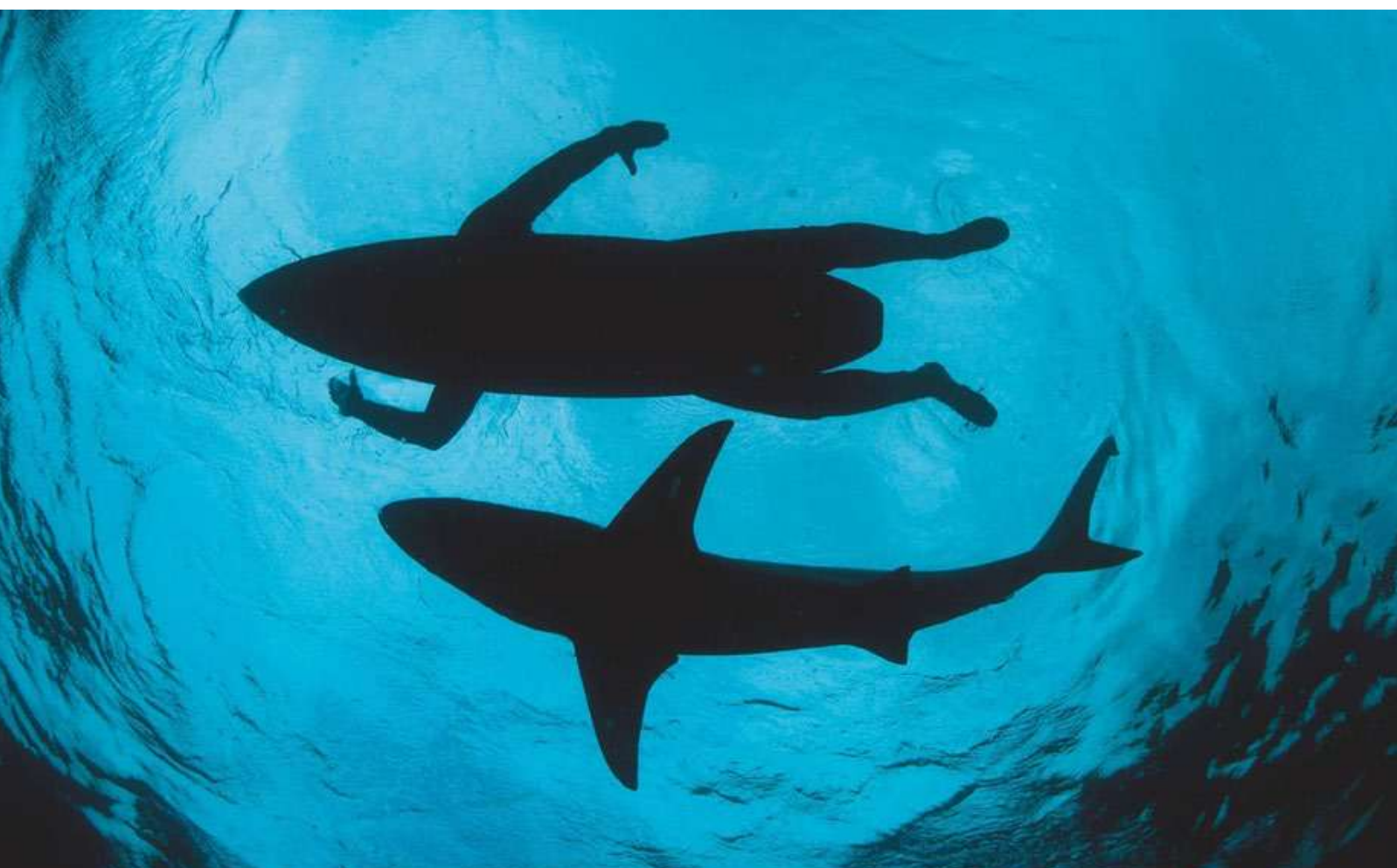
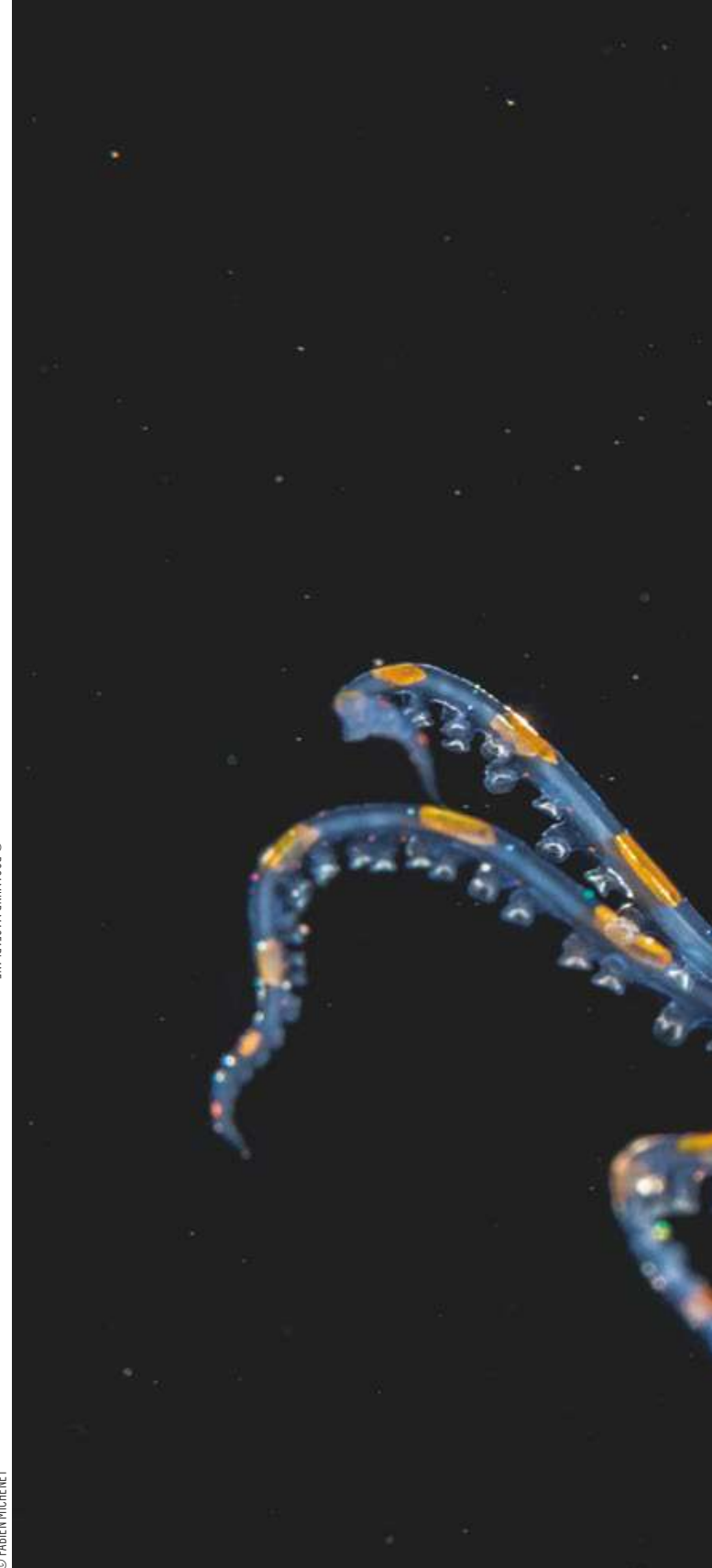
**Finalist, Mammals**  
**Rosamund Macfarlane**  
UK

One of Rosamund's photographic ambitions was to photograph Scottish mountain hares in the snow, camouflaged in their winter coats. Native to Britain, mountain hares moult from brown to white, or partially white, in winter, depending on the temperature. With a local expert, Rosamund climbed a valley in the Scottish Cairngorms, 'at times through knee-deep snow', until they came across a couple of hares that allowed them to approach within photographic range. For several hours, Rosamund lay on the ground in freezing temperatures, observing the hares.

**Finalist, Underwater**  
**Fabien Michenet**  
France

One night, about 20m (66ft) below the surface of the sea, off the coast of Tahiti, French Polynesia, in water 1,000m (3,300ft) deep, some juvenile octopuses – just 2cm (1in) across – swam into view. 'One of them stopped in front of me,' says Fabien, 'waving its tentacles gracefully, perhaps taking advantage of my lights to hunt the little crustaceans that were swimming around.' Its body was transparent – camouflage for the open ocean – revealing its internal organs.

© FABIEN MICHENET

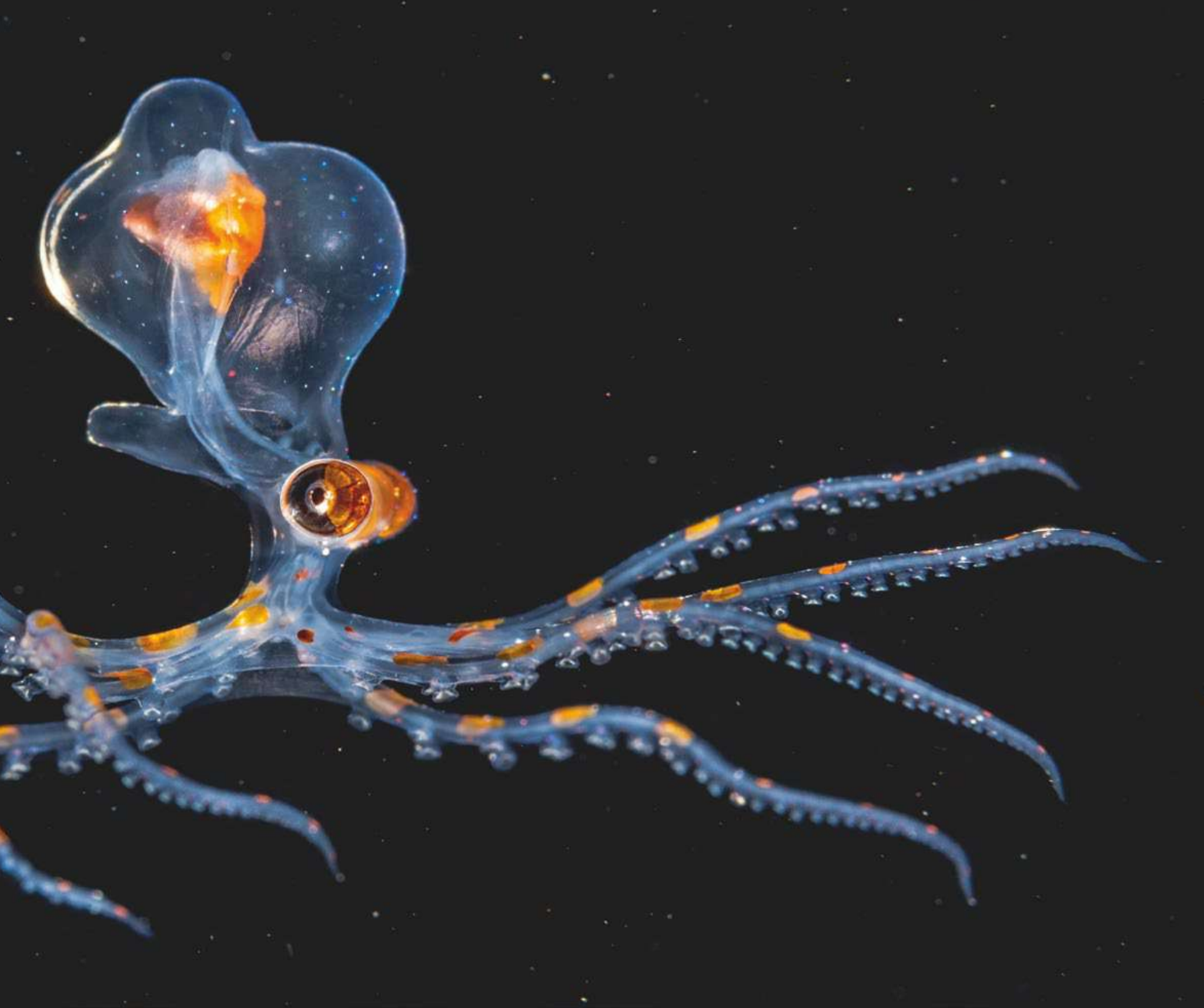


© THOMAS P PESCHAK

**Finalist, Photojournalism:**  
**Single Image**  
**Thomas P Peschak**  
Germany/  
South Africa

The many sharks to be found at Aliwal Shoal reef near Durban, South Africa, make it a popular dive site and the perfect place to test a prototype surfboard with an electromagnetic shark deterrent. Surfers are occasionally targeted by sharks, but the risk of attack is very low. In 2014, there were 72 unprovoked shark attacks on swimmers worldwide, but only three were fatal. Fear of sharks still prevails and gill nets continue to be used to kill sharks, in the hope of reducing attacks.





© FLORIS VAN BREUGEL

## Finalist, Land Floris van Breugel USA

While Floris was scouting for compositions in Argentina's Los Glaciares National Park, a little bird showed up – a black-billed shrike-tyrant (named after the aggressive nature of some species in its tyrant flycatcher family). With fresh snow and muted light evoking the quiet wilderness, the bird completed the shot, adding a sense of scale and connection to the landscape. The park is a World Heritage Site and boasts the largest ice mantle outside Antarctica, with glaciers, lakes and towering mountains.

Wildlife Photographer of the Year is developed and produced by the Natural History Museum, South Kensington, London. An exhibition of the winners will be held from 16 October-10 April 2016, 10am-5.50pm (last admission 17.15). Visit [www.nhm.ac.uk](http://www.nhm.ac.uk) for details and ticket prices



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\*Quote by Joe McNally Nikon Ambassador and world-class photographer



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Nikon D750 DSLR body.....	£1,495.00
Nikon D750 + MB-D16 grip Kit.....	£1,695.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£1,795.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£1,975.00
Nikon D610 DSLR body.....	£1,149.00
Nikon D610 + MB-D14 Grip Kit.....	£1,339.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor MB-D14 Grip for D610.....	£1,499.00
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Nikon D7200 + MB-D15 Grip Kit.....	£995.00
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Nikon D7100 + MB-D15 Grip Kit.....	£885.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£795.00
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Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£499.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£619.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black.....	£375.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£345.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£139.00
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Nikkor VR 30-110mm f/3.8-5.6.....	£165.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£689.00
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1 Nikkor 18.5mm f/1.8.....	£129.00
1 Nikkor 32mm f/1.2.....	£549.00
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Nikon GP-N100 GPS Unit.....	£99.00
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AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£395.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£925.00
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AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£375.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£525.00
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AF-S 55-200mm f/4-5.6G DX ED VR II.....	£225.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£249.00

### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,135.00
16mm f/2.8D AF Fisheye.....	£559.00
20mm f/2.8D AF.....	£419.00

24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£219.00
35mm f/2D AF.....	£229.00
50mm f/1.8D AF.....	£99.00
50mm f/1.4D AF.....	£235.00
105mm f/2D AF-DC.....	£745.00
135mm f/2D AF-DC.....	£945.00
180mm f2.8D AF IF-ED.....	£635.00

### AF-S FX SILENT WAVE NIKKOR LENSES

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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Julie Higelin, France



'I have always admired the story-telling or emotional aspect of good photographs and the authors who make them,' says Julie. 'It's my passion for travel and my curiosity about different cultures that got me into travel photography, as well as the need to share my experiences abroad. I guess it's a natural thing for many of us to get into photography when we start travelling a lot. My work is predominantly documentary with a focus on lifestyles, ancient cultures and traditions. I love meeting people in general, so naturally they are my favourite subjects to portray.' To see more of Julie's work, visit [www.juliehphotos.com](http://www.juliehphotos.com).

### Field Worker

**1** 'I took this picture in the countryside of Rajasthan, India,' says Julie. 'It was the time of wheat harvest, which is done by hand'  
Canon EOS 5D Mark III, 24-70mm, 1/2500sec at f/3.2, ISO 100

### Combat

**2** Here Julie has documented the tradition of Kalaripayattu, an ancestral martial art originally from Kerala in south India  
Canon EOS 5D Mark III, 24-70mm, 1/320sec at f/3.5, ISO 3200



### Two Generations

**3** The big challenge for Julie here was remaining unnoticed so she wouldn't interrupt this candid moment between the woman and young girl. The light and colours also add a magical element to the image  
Canon EOS 5D Mark III, 24-70mm, 1/800sec at f/2.8, ISO 1600







**HeliconSoft** The **Reader Portfolio** winner chosen every week will receive a copy of **Helicon Focus Pro** innovative software worth \$200. Visit [www.heliconsoft.com](http://www.heliconsoft.com)

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### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



### Rural Life

**4** 'The traditional houses in the highlands of Madagascar are interesting in terms of lighting,' says Julie. 'They have thick walls and small openings, which is perfect to direct the strong sunlight from outside and sculpt the subjects' Canon EOS 5D Mark III, 24-70mm, 1/125sec at f/3.2, ISO 2500

### Workshop

**5** Here we see a worker in the small town of Bundi in Rajasthan, India. Julie noticed some dust coming out of a small workshop. Curious to see what was happening, she stepped in and found this woman refining some old mattress filling material Canon EOS 5D Mark III, 24-70mm, 1/800sec at f/2.8, ISO 1600











## Kerala, India

**6** 'Seeing the peaceful atmosphere of the scene, I thought it was a perfect opportunity to show the beauty of this region famous for its backwaters,' says Julie

Canon EOS 5D Mark III, 24-70mm, 1/1000sec at f/5.6, ISO 200

## Kumbh Mela

**7** This image is from the Kumbh Mela festival in Allahabad, India. Every three years this Hindu festival draws people from around the country for the world's largest peaceful gathering

Canon EOS 5D Mark III, 24-70mm, 1/2000sec at f/2.8, ISO 800

## Holi Festival

**8** 'I was shooting the people playing with water and colours, when this family sped by,' says Julie. 'It really illustrates the indifference some local people feel about what has become a game'

Canon EOS 5D Mark III, 24-70mm, 1/2000sec at f/3.2, ISO 640, underwater housing

## Holy Week

**9** This was taken in the colonial city of Antigua, Guatemala, during a week of catholic celebrations for Easter. Penitents walk across the city, their shoulders loaded with statues of biblical characters

Canon EOS 5D Mark III, 24-70mm, 1/80sec at f/2.8, ISO 8000





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# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



Contrast and image noise have been reduced

## The Spaceship Sneezes Phil Yorks

Canon EOS 450D, 18-135mm, 1/250sec at f/11, ISO 200

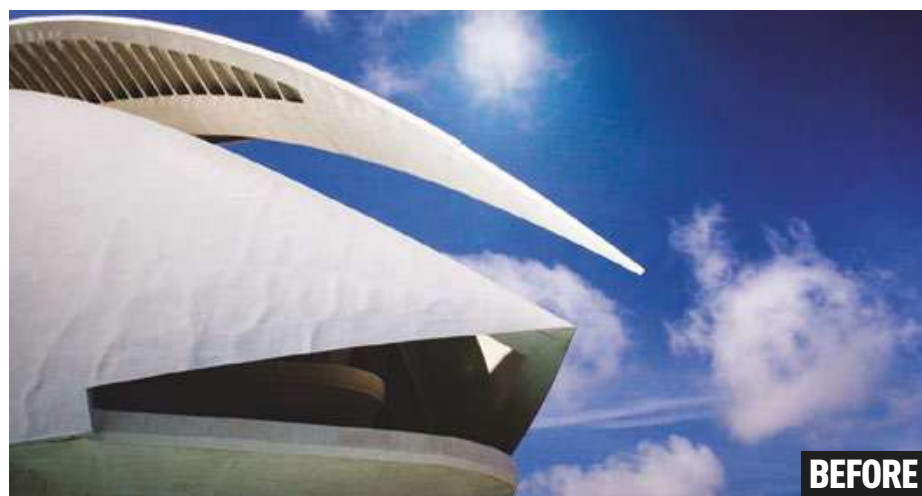
WHEN Phil shot this picture of the opera house in Valencia, Spain, he was blessed with a perfect sky. The building is very impressive and Phil has shot it from a great angle. We don't see much humour in architectural photography, so it's nice that he has included this little joke in the image title. It does look like a spaceship, and the open mouth does look as if it is sneezing out that cloud.

White buildings can be a bit of a metering hazard. The camera sees something extremely bright and recommends you close your eyes for a long time, but that only turns the whiteness to grey. We want the building to appear white, so we should open up

the exposure, disregard the camera's suggestion by about 1½ stops – if not by 2 stops.

Phil's image is rather more grainy than you'd expect from something shot at ISO 200, which leads me to suspect that he has had to brighten it in software to compensate for the over-dark exposure, as recommended by the camera's meter. The brightening has brought out the noise. The brightest highlights of the shot are another casualty of the process, as they have been allowed to become burnt out.

I've created a different version that features much less contrast, and shows more detail in the brightest and darkest areas, while



The original image appears to have been shot using the in-camera reading

still appearing to be an image full of punch. I've reduced the image noise too, which has created a bit of an over-smooth effect, but the whole thing could have been avoided with the correct exposure at the time of shooting.

In-camera metering is really very useful, but it doesn't know what we're photographing, so we always need to ask ourselves: 'How wrong is the camera likely to get this?' And then we press the exposure-compensation button.



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 22. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

### Submit your images

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BEFORE

Contrast is soft in the original, and the strip of sky rather distracting



AFTER

The increased contrast draws our attention to the cage and branches' shadow

## Three Birds Peter Dorman

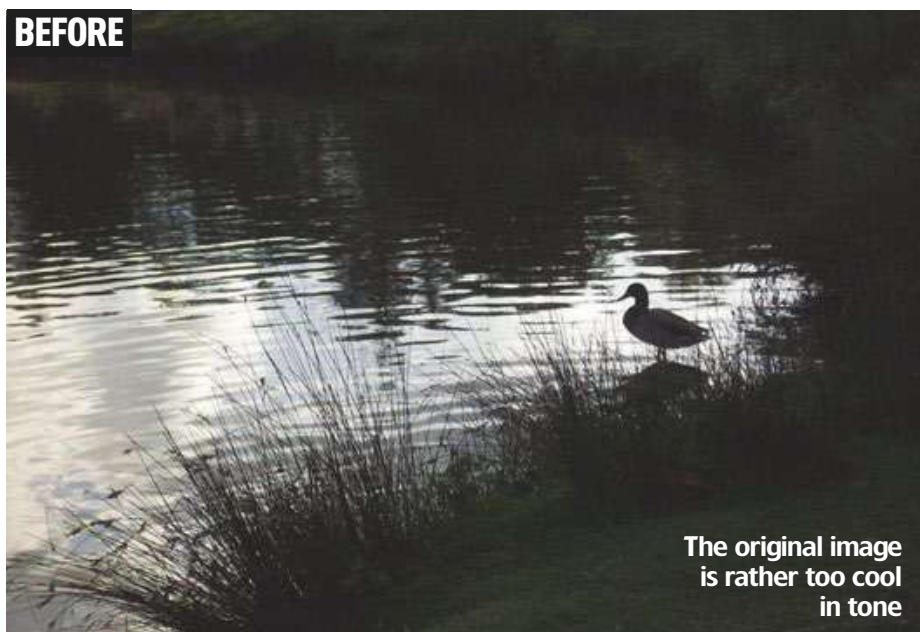
Panasonic Lumix DMC-GF1, 20mm, 1/1600sec at f/2.5, ISO 125

PETER says he was drawn to the shadows and the colour of the wall in this scene from a trip to Vietnam. The colours are very pleasing, and I love the shadow of the bird cage on the wall. For me, *that* is the most important element, and I want it to be one of the first things that people notice. As a result, while I like the title 'Three Birds', I'm going to sacrifice the two on the roof because I think they are a distraction.

Peter's exposure has opened up the shadows so they blend with the midtones, but really we want them to stand out as a feature in their own right. I've created a shot that shows how the scene might have looked with about 1½ stop less exposure, and you can see how the power has shifted towards the shapes of the shadows – making the cage more prominent in the frame.

Peter's crop is neither square nor a proper rectangle, so I've made a suggestion about how he might have framed the scene differently. I've cropped out the sky and added some extra door to the left so we can have a 4:3 ratio image that is native to the Panasonic Lumix DMC-GF1 he used to take the picture.

This is a very well-spotted scene, and one that Peter has done well to capture the way he wanted it. We sometimes need to be braver with our exposure, though, and spend more time detecting distractions. It's a great effort.



The original image is rather too cool in tone



AFTER

By warming up the tones, the overall effect is richer

Picture of the week

## Duck, Bradgate Park Ian Williams

Kodak EasyShare M753, 37-111mm, ISO 200

SOME of the best pictures are accidents and, while it might seem a bit mean to attribute this image to an unconscious stroke of genius, I think that's what we're looking at. Ian shot this at Bradgate Park in Leicestershire with a Kodak EasyShare M753 compact camera. While the other images he sent demonstrate clearly that he has an excellent eye for composition, none is quite as good as this one.

I really like the way Ian has placed the duck so carefully in the frame created by the shadows on the water. The curve of the bank sweeps round from the bottom left to the top left, creating an echo of the shape of the bright patch of water. It's all very well done. And the duck sits in perfect profile, with its unmistakable duck shape, perched on a rock with a clear outline.

My only comment is that the colours are a bit cool. They look OK cool, but warming the shadows and cooling the highlights forms a nice chromatic contrast, and adds richness to the scene. The noise of the compact camera transforms into brush strokes, although we'd all agree it would be improved if it were taken with a more sophisticated camera.

If Ian can take pictures like this with a basic camera, imagine what he could do with something more sophisticated. It's a worthy winner of my Picture of the Week Award.

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Lowepro Pro Runner BP 350 AW II

£179 • [www.lowepro.co.uk](http://www.lowepro.co.uk)

**Michael Topham** tests a Lowepro backpack to find out if it's one of the best for travel photographers

### At a glance

- Dedicated space for a laptop, tablet and graphics tablet
- Removable accessory case
- Built-in all-weather cover
- Mesh padding for maximum comfort
- Padded easy-access pocket to hold 13in laptop and tablet

THE BP 350 AW II is the lightest bag in the Lowepro Pro Runner series and a compact alternative to the Pro Runner RL x450 AW II. Unlike its big brother, the BP 350 AW II doesn't feature rolling wheels or an extending grab handle to pull it along, but in all other respects it's rather similar. There are contoured straps, excellent padding to cushion the bag against your back and a removable waist belt. The front compartment easily stores a 13in laptop and 10in tablet, with space for filters and other accessories. The substantial YKK zippers on the front and interior compartments allow you to secure the bag with small padlocks, while inside there's enough space to accommodate an enthusiast or semi-pro DSLR with a 70–200mm f/2.8 lens attached. There's also enough room either side for four or five extra lenses and a flashgun. Plenty of internal dividers are supplied to help you customise your kit, and the removable accessory case is useful for small portable hard drives, cables and chargers.

### Verdict

The Pro Runner BP 350 AW II impresses in all the criteria a great travel backpack should. It's very comfortable when fully loaded and is built to survive the rigours of day-to-day use. If you don't require rolling wheels, but want one of the finest carry-on camera backpacks you can buy for under £200, look no further.

**Built-in weather cover**  
The built-in all-weather cover is pulled out from the bottom of the bag and is permanently attached, so it's never at risk of getting lost.

**Front pockets**  
The bag features a pair of front pockets that are ideal for storing keys, a remote release or a small notepad.

### Carry handles

There are two carry handles: one on the top and one at the side. Both feature thick mesh padding to offer comfort in the hand when the bag is carried in this way.

**Amateur Photographer Testbench GOLD**  
★★★★★

### ALSO CONSIDER

#### Think Tank StreetWalker HardDrive

£154, [www.thinktankphoto.com](http://www.thinktankphoto.com)  
Designed for use in urban environments, this lightweight bag holds a 15in laptop, pro DSLR and a 70–200mm f/2.8 lens with hood attached.



#### Lowepro Pro Runner RL x450 AW II

£289, [www.lowepro.co.uk](http://www.lowepro.co.uk)  
With large internal dimensions and the ability to roll your kit and carry it, the RL x450 AW II is worth a look. Its higher price pays off in versatility.



#### Tamrac Anvil 23 Professional

£239, [www.tamrac.co.uk](http://www.tamrac.co.uk)  
Designed to hold a pro DSLR body with telephoto lens attached, along with a full range of lenses, the Anvil 23 can also carry a 15in laptop and accessories via Side Arc attachment points.







## Kingston 512GB Ultimate SDXC UHS-I memory card

• £209 • [www.kingstonmemorycards.co.uk](http://www.kingstonmemorycards.co.uk)

NOT SO long ago, 512GB was a very substantial size for a memory card. Today, though, Kingston is easily able to offer that capacity in the form of the behemoth 512GB Ultimate SDXC UHS-I memory card.

When loaded into a the Sony Alpha 7R and set to record video at 1080p resolution/25 frames per second, the camera quoted a capacity of over 49 hours of footage. In the Canon EOS 5D Mark III it 'maxed out' the counter, saying it was possible to shoot a total of 9,999 raw files in its largest resolution.

We tested the card for speed in the SD card slot of a MacBook Pro (mid-2015, 2.8GHz Intel Core i7, 16GB RAM) using the Blackmagic Disk Speed Test and it boasted a speed of 9.9-20.5MB/s (80-164Mbps). This is a somewhat disappointing performance, considering that Kingston claims a speed of 45MB/s is possible.

For 25p HD footage this UHS-1 U1 card records great video, but I found when shooting with the Blackmagic Pocket Cinema Camera it struggled to keep up with the camera's Apple ProRes codec and dropped frames after recording for a while. It's therefore expected this card would also drop frames with 4K video cameras, too.

However, if you're not shooting over 1080p HD video and want a mixture of still and video, this card would be perfectly sufficient. Although with that in mind, it's hard to find a real need for a single card of this size. Additionally, there's a risk that if it corrupts you'll lose a whole lot more data than if your files are saved over a number of cards.

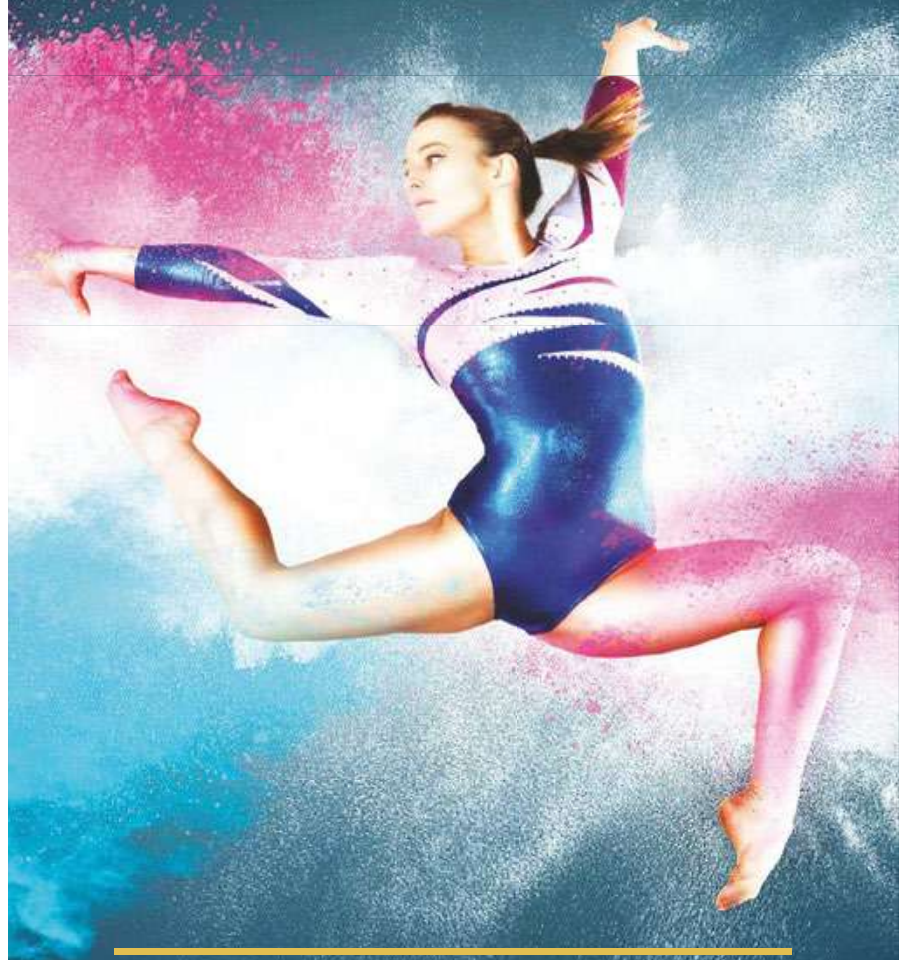
That said, photographers who shoot timelapse or similar footage and want to travel light with a high-resolution camera like the Canon EOS 5DS R will find this the perfect product. **Richard Sibley**



With 512GB you can save more than 49 hours of HD video



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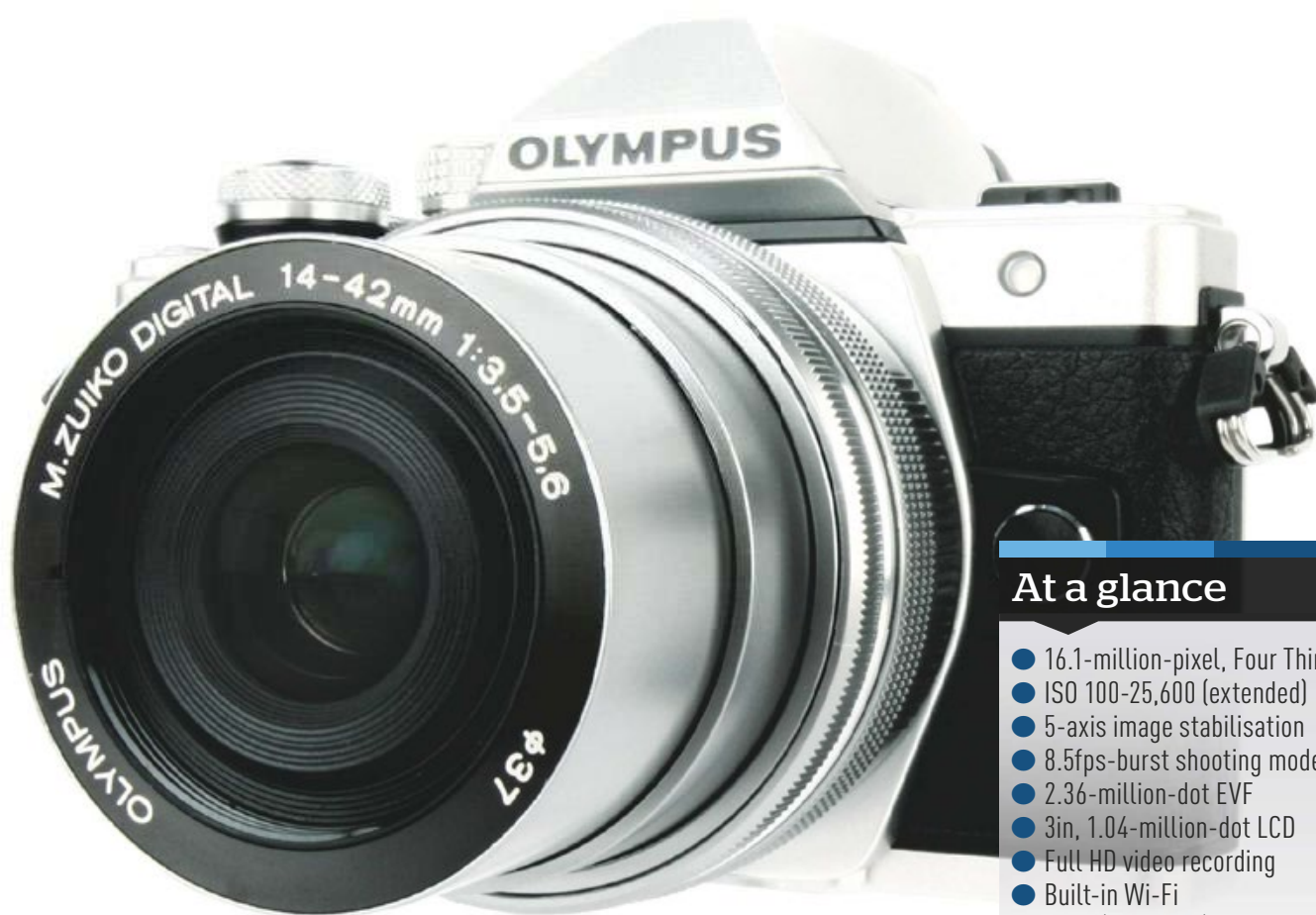
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Image: Dino De Luca



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- 3in, 1.04-million-dot LCD
- Full HD video recording
- Built-in Wi-Fi
- £550 (body only)

# Olympus OM-D E-M10 Mark II

The **Olympus OM-D E-M10 Mark II** refreshes its predecessor with a range of improvements. **Matt Golowczynski** investigates the difference these make

## For and against

- + Compact and well-built body
- + Effective image-stabilisation system
- + Large and detailed EVF
- Noise and noise-reduction artefacts
- Easy to knock command dials out of position
- Mediocre kit-lens performance

## Where in the range



### Olympus OM-D E-M10

**Price** £400 (body only)  
The E-M10 offers the same sensor and processor as the new model, but a lower-resolution viewfinder and a three-axis IS system.



### Olympus OM-D E-M5 Mark II

**Price** £870 (body only)  
Announced in February, the OM-D E-M5 Mark II has weathersealing and a 40MP High Res Shot option as its key advantages over the OM-D E-M10 Mark II.

## Data file

Sensor	16.1MP, Four Thirds MOS
Output size	4608x3456 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speeds	1/4000sec-60secs (extended to 1/16,000sec), bulb up to 30mins
ISO	100-25,600 (extended)
Exposure modes	PASM, iAuto, scene, art filters
Metering	Multi, centreweighted, spot, highlight spot, shadow spot
Exposure comp	±5EV in 1/3 steps (only 3EV displayed)
Drive	8.5fps, 4fps with AF
Movie	Full HD at 60fps, stereo mic
LCD	3in, 1.04-million-dot touchscreen
Viewfinder	2.36-million-dot EVF, 1.23x mag
Stabilisation	Five-axis in-body IS
AF points	81-point contrast-detect
Memory card	SDHC, SDXC
Dimensions	119.5x83.1x46.7mm (without protrusions)
Weight	390g (with battery and card)

It's hard to believe that Olympus's digital revival of its OM system hasn't even reached its fourth birthday, given how popular it has proven to be since the first OM-D E-M5. Having catered for novice users and enthusiasts with three tiers of models, the Japanese company has begun to refresh the line with second-generation upgrades, most recently the mid-range OM-D E-M5 Mark II and now the more junior OM-D E-M10 Mark II.

Just as the original OM-D E-M10 benefited from a core specification set inherited from its elder siblings, the Mark II version is bolstered by a handful of recently seen developments. While Olympus has chosen to leave the sensor and processor alone, a wealth of changes around the rest of the spec sheet make for a significantly different camera to the one being replaced.

Crucially, the camera gains a similar 5-axis image-stabilisation system to the acclaimed versions seen in the OM-D E-M1 and







While not quite infallible, the camera's default multi-metering pattern does well to balance most scenes

E-M5 Mark II, while improvements to the electronic viewfinder and video functionality strengthen its position in a crowded sector of the market. Unlike the OM-D E-M5 Mark II, the E-M10 Mark II fails to offer weathersealing, nor does it stretch to offer that camera's impressive 40MP High Res Shot mode, but then these are exactly the sort of concessions we would expect to see on such a model.

### Features

At its heart, the E-M10 Mark II offers the combination of a 16.1MP Micro Four Thirds sensor and TruePic VII processing engine. This partnership has served previous models, including the E-M10 it replaces. The sensor's sensitivity range starts at ISO 200 and culminates at ISO 25,600, although it can be adjusted down to an equivalent of ISO 100 where necessary.

The E-M10 made do with a 3-axis image-stabilisation system, but the E-M10 Mark II gains a 5-axis version that's effective

when shooting images and videos. While similar to the E-M5 Mark II's unit, its compensatory effect is stated as being a maximum of 4EV stops, rather than the 5EV offered by the E-M5 Mark II. This still fares well against the competition and represents an improvement of  $\frac{1}{2}$ EV stop over the E-M10. As with all of Olympus's interchangeable-lens models, the sensor is fronted by a Supersonic Wave Filter, which vibrates dust particles onto an adhesive strip to banish their shadows from images.

The E-M10 Mark II's standard shutter-speed range stretches from 1/4000sec–60secs, although the electronic shutter extends the former figure to 1/16,000sec and the bulb mode can be used to capture exposures up to 30 minutes in length. Fortunately, you can watch particularly long exposures developing with the Live Bulb option, while activating the Live Time option means you don't have to keep the shutter release

pressed down during the exposure – you just release the shutter again to stop it. Olympus's Live Composite option is also on hand, which blends consecutively captured images together without blowing highlights, so it's ideal for capturing star trails and fireworks.

Thanks to the electronic shutter, the E-M10 Mark II offers a silent mode when shooting either single images or continuous bursts, or alternatively when using the timer option. In use, the camera isn't completely silent when this is employed but it's only really audible in silent conditions. Indeed, the whirring from the camera's image-stabilisation system is most noticeable.

The E-M10 was already a capable performer with regards to its burst-shooting capabilities, offering 8fps for up to 20 raw frames, but Olympus has marginally improved this on the new model. The E-M10 Mark II stretches to 8.5fps for up to 22 raw frames, or an unlimited number of JPEGs, provided your

card is fast enough to keep up. There's also a 4fps 'Low' option should 8.5fps be too speedy, although you can set this to be anything up to 4fps (and, likewise, the 'High' option can be adjusted to any speed down to 5fps). Should 8.5fps not be fast enough, you can also boost the camera's frame rate to 11fps in Silent mode.

One of the more significant upgrades concerns the E-M10 Mark II's video-recording options, which mostly mirror those offered by the more senior E-M5 Mark II. The camera offers full HD recording up to 60p, and a choice of frame rates from 24p up to this, while a new ALL-I compression mode allows for a bitrate of 77Mbps. There's also a 120fps high-speed recording mode, although this is limited to a VGA (640x480) resolution, and a CLIPS mode that captures 1sec, 2sec, 4sec or 8sec clips and stitches them all into a single video – a feature similar to Canon's Video Snapshot option.

Regardless of their target





user, Olympus's mirrorless models have always featured a more playful side, and the E-M10 Mark II continues this with its instant-collage-making photo story option and a collection of art filters. The latter function includes two options first seen on the Pen E-PL7, namely 'vintage' and 'partial colour', and these join a collection of previous treatments such as grainy film, pop art and soft focus. What's particularly helpful is that you can bracket images with up to all 14 filters at once, and raw images can be saved alongside any art-filtered images as a handy back-up.

Mini HDMI and a USB 2.0 ports hide behind a small door at the E-M10 Mark II's side, although there's no input for external microphones. There is, however, a hotshoe on the top-plate should you want to use an external flashgun as an alternative to the small unit built into the body. Another door at the camera's base-plate opens to reveal a battery compartment, with the battery itself promising around 320 images on a full charge, as well as a single card slot that accepts SD, SDHC and SDXC

media. This is positioned rather close to the hinge, so removing cards can be a little awkward.

Fortunately, with Wi-Fi built into the body, you may not need to reach for the memory card as often as normal. This works in conjunction with Olympus's OI Share app for both Android and iOS devices, and allows you to remotely control the camera from a smart device or transmit images and videos without any cables.

### Viewfinder and screen

The E-M10 Mark II's rear display is mounted on a hinge and pulls away from the body easily, and it can be angled up and down as the shooting conditions require. When angled up, images can be easily captured from ground level, although I found the viewfinder's eyecup can get in the way of the display when the camera is also angled slightly. Otherwise, the screen is detailed and presents scenes well. Its touch functionality is also useful when holding the camera at an angle, in that it can focus and expose for a subject where it might be difficult to do so through the shutter-release button. This happens promptly



and I found it useful for capturing subjects occupying a small section of the display.

The LCD may have stayed the same as that on the E-M10, but the viewfinder on the E-M10 Mark II has received a substantial upgrade. Not only has Olympus switched the previous LCD panel for an OLED one, but its resolution

has also jumped from 1.44 million dots to 2.36 million dots and its maximum magnification has also risen from 1.15x to 1.23x (equivalent to about 0.61x).

Scenes with a wide dynamic range tax any electronic viewfinder and this one is no exception, but Olympus has the answer with a new Simulated Optical Viewfinder function. This, the company claims, extends the EVF's dynamic range to bring it closer in line with what you would see through an optical viewfinder. I found it useful to assign this feature to the Fn3 button on the top-plate so it could be quickly activated as and when required. It works well to regain the finder's highlight, although I found shadow details could be seen just as clearly – if not more so – without this on.

### Build and handling

While the spec sheet reveals minor differences in size and weight between the E-M10 and the Mark II version, these are small enough to be imperceptible. The key thing is that, like the E-M10, the new model is remarkably compact and portable, especially when it's partnered with the pancake M.Zuiko 14-42mm f/3.5-5.6 EZ kit option or one of the company's small prime lenses.

The body is made from metal, with plastic around the sides, back and display, and a textured plastic covers much of the front-plate. The latter looks smart and provides a little extra purchase, although the softer, faux-leather coverings of models from other manufacturers feel a touch nicer

## 4K Time Lapse Movie mode

THE OLYMPUS OM-D E-M10 Mark II is one of a slew of recent cameras to offer a 4K-oriented feature, although it falls short of offering a 4K video option at a standard frame rate. Here, it's a 4K Time Lapse Movie mode, which essentially extends the capabilities of the E-M10's timelapse option. Not only can the camera capture up to 999 frames at an interval of your choice and stitch them together into a 4K-resolution video, but you can also delay the capture of the first exposure and choose whether to simply capture the images alone or have the camera compile them into the video. It even provides start and finish times, together with the length of the movie to save any guesswork.

The caveat is that timelapse video can only be output at 5fps in 4K. Knocked down to full HD (1080p) it can be output in a choice of three frame rates up to 15fps, and down further still to standard HD (720p) increases



The 4K Time Lapse Movie mode settings in the E-M10 Mark II's menu

this to a maximum 30fps. While there are some situations in which the 4K/5fps mode is usable, most users, in the majority of situations, will clearly prefer the more fluid results achievable by the latter options. No doubt in future models we'll see this frame rate increase when capturing and outputting in 4K.

Since announcing the OM-D

E-M10 Mark II, Olympus has confirmed that forthcoming firmware updates will allow users of the OM-D E-M1 and OM-D E-M5 Mark II also to have access to the functionality, among a raft of other options. Version 2.0 firmware for the OM-D E-M5 Mark II and v4.0 firmware for the OM-D E-M1 are scheduled for release in late November.





The shallow depth of field in this image was created by pairing the OM-D E-M10 Mark II with the Olympus 45mm f/1.8 M.Zuiko lens

in the hand. Although this combination of materials helps to keep weight below 400g, the camera still feels solid.

With the exception of the OM-D E-M1, I haven't found previous OM-D models to have provided quite the handling or shooting experience of other compact system cameras, with controls generally on the small and stiff side, and some awkwardly recessed in very angular bodies. However, the E-M10 Mark II has been tweaked very much for the better. The on/off switch has been relocated from a corner of the back-plate to a more prominent spot on the top-plate, its position and styling now making it slightly easier to turn than before.

While the E-M10's twin command dials have been maintained, they've been styled much like the E-M5 Mark II's, with smartly milled edges and a

two-tone finish. They have also shifted a little – ostensibly to accommodate the repositioned mode dial – and stand much prouder from the top-plate than before, which in turn makes them easier to operate than the E-M10's flat dials. Together with their slackness, however, they can be knocked a little too easily and I often found myself shooting with the exposure compensation unintentionally adjusted. Their proximity to the mode dial also meant they would turn when the exposure mode was changed.

Olympus has gently restyled the E-M10's grip for the E-M10 Mark II and made the thumb rest on the rear a little more substantial, too, with the result being a camera that feels positive when held with either one hand or both. Its light weight and small size mean it can be used successfully with one hand when low to the ground and the screen angled upwards, with the benefit of the effective IS system helping to keep things steady here. The camera can also be used with the optional ECG-3 grip that has been specifically designed for it.

### Focusing

The OM-D E-M10 employs the same 81-point contrast-detect AF system as its predecessor, and it comes with a multitude of options to suit your shooting style and subject. Single, continuous and manual-focus options are joined by AF-tracking and face-detection settings, and you can also focus on your subject using the camera's touchscreen. There are no phase-detect pixels on the sensor as there are on the E-M1, and as these come into effect on that camera when tracking moving subjects, it's likely a



This image was captured from waist height. The touchscreen was used to locate the point of focus on the squirrel

## Focal points

The OM-D E-M10 Mark II has a reworked layout of buttons and switches across its slender body

### Customisable buttons

Three customisable Fn buttons feature on the camera's body, allowing quick access to commonly used functions, although other controls such as the video-recording button can also be assigned different functions.

### Command dials

Styled like the dials on the pricier OM-D E-M5 Mark II, the command dials stand proud of the top-plate and are joined by a mode dial that accesses art filters, video recording, scene modes and the iAuto function, as well as the PASM controls.



### Power switch

The new power switch turns the camera on with a quarter revolution, while pushing it further springs the built-in flash out of its housing. Having it here, instead of on the rear-plate, as on the OM-D E-M10, makes it more convenient to start up.

### Viewfinder

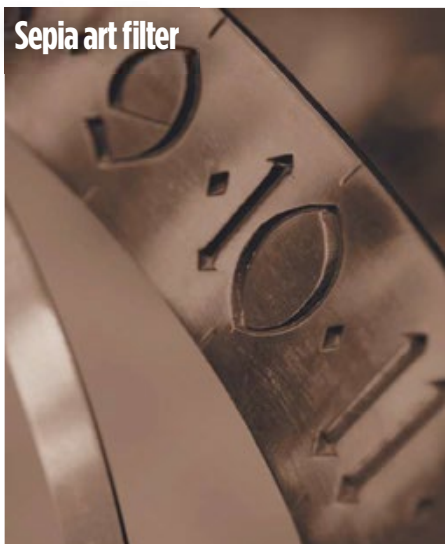
The 2.36-million-dot viewfinder has an eye sensor to its side and can be customised with three different display styles. It's also possible to adjust colour temperature and brightness, and even overlay grids to help with accurate framing.



### LCD screen

Carried on from the OM-D E-M10, the camera's touch-sensitive screen measures 3in along its diagonal and gives a detailed view thanks to its 1.04-million-dot resolution. It can be pulled up from its base and angled up and down for low-level and high-level shooting.





There are no fewer than 14 art filters to experiment and get creative with

side-by-side comparison in such a scenario would show the E-M1 to be faster. Nevertheless, I found the E-M10 Mark II fared well when set to track moving subjects; it stuck with them even when they appeared similar to the background, and continued to adhere when the camera was jerked one way or the other.

The aforementioned settings are complemented by a focus-bracketing setting, which captures images with different areas of focus so they can be subsequently blended into a single image with extended depth of field, as well as AF targeting pad, which is similar to the touch pad AF feature found in recent Panasonic CSCs. This allows you to select the AF point through the touchscreen while using the viewfinder. The standard way of moving the camera's focusing point through the directional buttons isn't particularly difficult or time consuming when using the viewfinder, and this is what I ended up using for the majority of shots.

## Performance

I was particularly impressed with the 5-axis image-stabilisation system in the E-M5 Mark II, so it's welcome to see a similar system incorporated into a much cheaper body. During my first few outings with the camera, the feed on the rear display was sometimes so still after focusing on the subject that it appeared as though I was looking at the captured image rather than the live view.

Its effectiveness was confirmed when images were carefully examined in Photoshop, with sharp results down to 1/5sec at a focal length of 42mm (84mm in 35mm terms), which represents a benefit of around 4EV stops – exactly as promised. It's worth

bearing in mind that exactly how sharp your images end up is subject to a host of factors, such as the lens you use, subject distance and your technique.

The default picture (colour) mode is 'Natural', and it does as it promises. Colours are close to how they are perceived in reality, which is great for everyday use, but perhaps less so when shooting landscapes or any nature scenes where you might want a little more vibrancy. Moving to the 'Vivid' option does just this, although it's also possible to nudge saturation up a little upon playback without losing touch with reality.

Repeated exposures of the same subject show the camera's auto white balance performance to be accurate and consistent, only tending to struggle a little in more monochromatic scenes, although I was impressed by its performance overall in mixed-lighting conditions.

The camera's metering system performed admirably throughout various challenges, although occasionally, when faced with darker details, there did appear to be a tendency to overexpose the scene a little too easily, forcing highlight detail to be lost. As this was typically only around 1EV or so out of line, some of this can be successfully regained in post production.

Signs of noise can be witnessed as far down as ISO 200 in images captured in fair conditions, with a very slight texture in shadow areas from the camera's noise-reduction system in JPEGs when set to the standard noise-reduction setting. The extent to which the camera reduces noise can be adjusted up and down if preferred, or turned off completely.



# Lab results

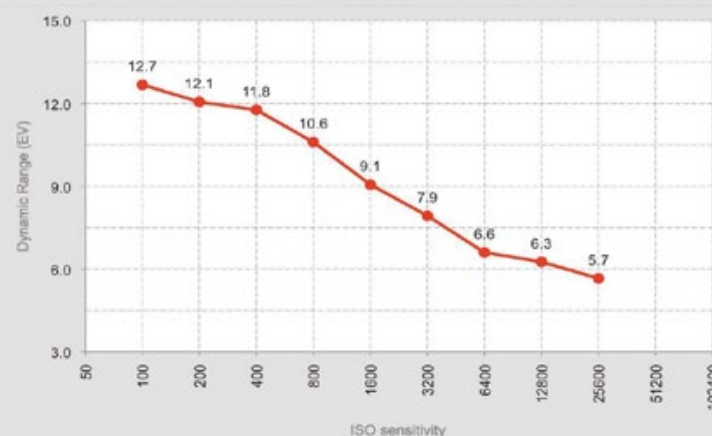
Andrew Sydenham's lab tests reveal just how the camera performs

OLYMPUS doesn't appear to have changed anything about the 16.1MP Live MOS sensor used in the previous OM-D E-M10 for this new model, partnering it with the same TruePic VII processing engine.

The good news is that the two are capable of producing very good results, particularly at the base sensitivity (and even the extended ISO 100 equivalent option). With a fine lens, images show excellent detail at these settings and this stays at a good level until sensitivity is raised to around ISO 800, at which point noise and noise reduction begin to affect fine details.

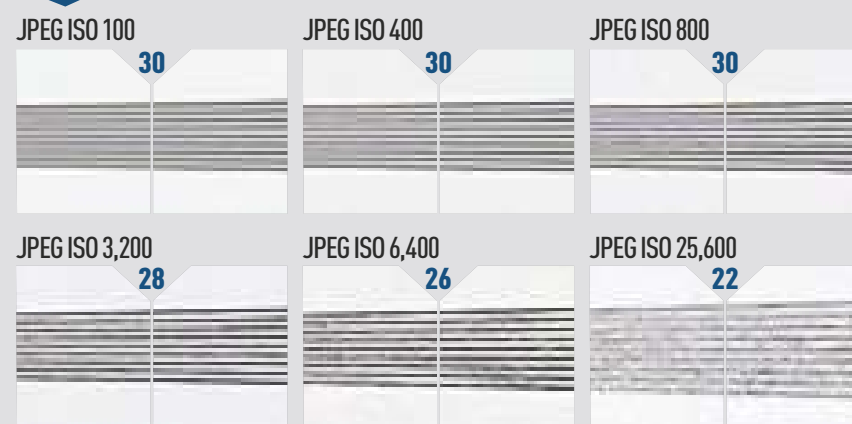
Sadly, one thing lacking on the OM-D E-M10 Mark II is Olympus's 40MP High Res Shot mode. This has shown itself to be an effective way of achieving extra resolution in tripod-based images, neatly sidestepping around the physical limitations of the sensor itself.

## Dynamic range



The sensor may be smaller than APS-C types in rival cameras but it still manages to hold its own in terms of dynamic range, recording an impressive 12.7EV stops at ISO 100 in our Applied Imaging tests. This holds up well until around ISO 400 where it falls to a still respectable 11.8EV stops, after which point it steadily decreases. We see a quite usable 7.9EV dynamic range at ISO 3200, but beyond this the sensor performs more poorly, even dipping to below 6EV at ISO 25,600.

## Resolution



While the camera may lack the 40MP High Res Shot mode found in the E-M5 Mark II – which we found is capable of resolving around 4,000lp/h – the level of detail captured is still impressive. At ISO 100 it manages around 3,000lp/h, a figure which holds up well until ISO 800 at least. ISO 3,200 is where things begin to tail off noticeably, from 2,800lp/h captured at this setting, before more consistent drops in resolution with each subsequent sensitivity setting until the camera's upper limit of ISO 25,600.



## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 800



JPEG ISO 3,200



JPEG ISO 6,400



JPEG ISO 25,600



Noise is visible slightly earlier in the camera's sensitivity range than similar systems totting APS-C sensors, but good results can still be had at the lower end of the sensitivity range. Noise begins to become more visible at around ISO 800, with luminance noise becoming increasingly obvious as you push towards ISO 3,200. Detail is well preserved up to ISO 1,600, beyond which it slowly starts to tail off – something you only really notice when you're studying images at high magnification. For day-to-day use and in low-light scenes that demand a higher sensitivity I'd be prepared to push the sensitivity up to ISO 3,200 without too much cause for concern. As is often the case, it's the last sensitivity in the range that appears to show the most significant shift. In an emergency, I'd be prepared to shoot at ISO 6,400 or 12,800, but ISO 25,600 should be avoided at all costs.

## The competition



### Fujifilm X-T10

**Price** £500 (body only)

**Sensor** 16.3MP X-Trans CMOS II APS-C

**ISO** 100-51,200 (extended)

Smaller, lighter and cheaper than the X-T1, but with the same 16.3MP X-Trans sensor and EXR Processor II, the retro-styled X-T10 offers plenty for £500. The camera includes an impressive 2.36-million-dot viewfinder and Wi-Fi.



### Panasonic Lumix DMC-G7

**Price** £550 (body only)

**Sensor** 16MP Micro Four Thirds

**ISO** 100-25,600 (extended)

With a 16MP sensor, 4K video recording, 2.36-million-dot EVF and a fully articulated 1.04-million-dot LCD, the DSLR-styled G7 is a fully featured partner to an extensive range of Micro Four Thirds optics. It also boasts Wi-Fi.



### Nikon D5500

**Price** £540 (body only)

**Sensor** 24.2MP APS-C

**ISO** 100-25,600

The Wi-Fi-enabled D5500 boasts a 24.2MP APS-C sensor and full HD video recording, together with a 39-point AF system and 5fps burst shooting. The 3.2in touchscreen at the rear is fully articulated making it superb for shooting at high and low angles.

## Our verdict

THE OLYMPUS OM-D E-M10 Mark II is undeniably a handsome, well-built and highly specified camera that's capable of taking fine images. Despite being a junior model in the OM-D line-up, it defies its billing by offering many of the key features found in its more advanced siblings.

Some may be irked that the sensor hasn't jumped past the 16MP mark, particularly with the recent arrival of the 20.3MP Micro Four Thirds Panasonic Lumix DMC-GX8. Nevertheless, images are perfectly usable straight from the camera, with the benefit of largely accurate metering and white balance systems. Taking the slight patterning from noise and noise reduction across the sensitivity range into account, however, users would be best advised to acquaint themselves with the effects of the camera's noise-reduction settings to find out what they would prefer as a default setting – or of course, process raw images to their liking.

When you examine the differences between the camera and the next model up, the OM-D E-M5 Mark II, the E-M10 Mark II looks like something of a bargain, being around £320 cheaper at current street prices. Aside from the weathersealing and the 40MP High Res shot mode, the majority of the E-M5 Mark II's advantages are extensions of what we see here; an IS system that promises 5 stops of correction instead of 4; a 10fps burst rate next to the 8.5 frames here; a vari-angle LCD screen instead of a tiltable one and so on. By this measure, the E-M10 Mark II is a camera that offers excellent value for money.

It's also a far more significant upgrade over the E-M10, with plenty to justify the premium of around £150. Indeed, it's not inconceivable that some E-M10 users would trade their models in for the better viewfinder, advanced video specs and 5-axis IS system, particularly if they already own a few optics and only need the body.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10



# Japanese refinement

## Introducing the new fit + slim range from Marumi

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I set the Sigma 24-35mm to f/16 and used a 10-stop ND filter to create this long-exposure coastal landscape



# Sigma 24-35mm f/2 DG HSM | A

**Sigma's** latest optic claims the title of being the first full-frame zoom lens with an f/2 aperture, but is it a viable alternative to the manufacturer's wideangle primes? **Michael Topham** finds out



**T**hree years ago, Sigma released three new product lines (Contemporary, Art and Sport) with the intention of streamlining its lens range while simultaneously bringing its products up to date. The first three lenses to be announced, one of which is the highly regarded 35mm f/1.4 DG HSM | A, featured a clean and modern design – a characteristic that's played a big role in redefining Sigma's lenses and makes them particularly attractive for today's enthusiast and professional photographers.

Sigma has continued to add some highly impressive new lenses to its three product lines

in the past couple of years. Two examples include the 18-35mm f/1.8 DC HSM | A and the 50mm f/1.4 DG HSM | A – the former scooping the Zoom Lens of the Year at the AP awards in 2014 and the latter picking up the Product of the Year award earlier this year. We've recently been presented with another Sigma lens that looks as if it will follow in the footsteps of its predecessors: the 24-35mm f/2 DG HSM | A. Designed to appeal to photographers who are after an all-in-one wideangle zoom with a fast aperture, I'm eager to find out how it compares, both in terms of its optical performance and versatility, to Sigma's

24mm f/1.4 DG HSM | A and 35mm f/1.4 DG HSM | A prime lenses.

## Features

With a complex construction that's made up of 18 elements in 13 groups, the 24-35mm f/2 DG HSM | A is neither a small nor a lightweight lens. It shares a likeness to Sigma's 24mm f/1.4 DG HSM | A and 35mm f/1.4 DG HSM | A in that it features nine aperture blades, but the similarities end there. The arrangement of large-diameter aspherical lens elements, one FLD low-dispersion element and as many as seven SLD (special low dispersion)





Opening the lens to f/2 creates an extremely attractive depth of field in wideangle images



glass elements are designed to guard against aberrations, with Sigma's super multi-layer coating counteracting any ghosting and flare.

In terms of size, it's a fairly bulky lens and is quite a brute to carry around. It tips the scales at a hefty 940g, which adds 275g more to your camera and lens combination than if you were to pair it with the 24mm f/1.4 DG HSM | A or 35mm f/1.4 DG HSM | A.

The headline feature is undoubtedly the fast



The lens can focus on subjects as close as 28cm

## 'In terms of size, this is a fairly bulky lens and is quite a brute to carry around. It tips the scales at a hefty 940g'

f/2 aperture that's available throughout its focal range, but there's plenty more to comment on besides this. With a minimum focusing distance of 28cm and a maximum magnification ratio of 1:4.4, it'll satisfy the needs of those who like to get up close and personal with their subjects, while the HSM abbreviation in its name specifies the use of Sigma's Hyper Sonic Motor. This drives the autofocus system and offers full-time manual focusing, allowing users to adjust the focus manually at any time without the need to flick the AF/MF switch to manual first.

Being a third-party optic, Sigma produces the 24-35mm f/2 DG HSM | A in three mounts to cater for Canon, Nikon and Sigma users. Although it's predominantly intended for use with full-frame DSLRs, there's nothing to say it can't be paired with APS-C DSLRs. On an APS-C DSLR with a 1.5x crop factor it covers the 36-52.5mm range, while on Canon APS-C DSLRs it's equivalent to 38.4-56mm.

### Build and handling

Sigma has really upped its game in terms of build quality in recent years and the 24-35mm f/2 DG HSM | A continues this progress. The quality of the lens's finish is in the same league as the excellent 50mm f/1.4 DG HSM | A and all other lenses recently added to Sigma's Art product range. Although it does feature seals to keep dirt and moisture at bay, it's not a fully weather-sealed optic so you'll want to avoid getting caught out in a prolonged downpour.

As I briefly touched upon earlier, the fact it's heavy and just shy of 1kg could potentially lead some photographers to choose a lighter prime instead. Although, having said that, if it delivers superb image quality and offers superior versatility, a couple of hundred grams in extra weight is a compromise that many photographers will be prepared to make.

With its complex internal construction and large front element, the barrel is quite thick set, but it doesn't feel any chunkier in the hand than many full-frame standard zooms. Filters and adapters are attached via an 82mm filter thread and, as you run your hand back from the front of the lens, you quickly come across the large manual-focus ring that operates across its focus distance range in just under half a turn. The focus distance window, which is located between the focus and zoom rings, displays distance information clearly. And the thicker, grooved rubberised zoom ring offers a slightly different feel to that of the focus ring, which helps differentiate between the two when you're working from behind the camera.

The lens operates across its range with a short twist of the zoom ring and feels fluid as it's rotated, but with sufficient resistance to make extremely precise focal-length adjustments. In use, I found the AF/MF well positioned for operation with my thumb. It's nicely raised from the barrel, making it easy to find, and the white background that's revealed behind the switch when it's set to AF acts as a useful reference, especially in low light.



24mm @ f/2



100%



This shot of Ightham Mote in Kent reveals the level of sharpness you can expect towards the centre at f/2

### Image quality

An inspection of real-world images taken at 24mm with the aperture set to f/2 reveals very good levels of sharpness in the centre. The edges at this setting are perceptibly softer than the centre, but things quickly sharpen up as soon as you approach f/2.8 and push towards f/4. The sweet spot for centre and edge sharpness at 24mm is found at f/8. Our lab results confirmed the real-world findings that there's the faintest drop in sharpness in the centre at 30mm, although the edge sharpness remains impressive at this focal length when it's opened to f/2. Pushing the zoom to 35mm sees the centre sharpness rival that recorded at 24mm beyond f/4, with optimum sharpness once again being found in the region of f/8.

Vignetting is most obvious at 24mm. There's a gradual improvement as the aperture is closed from f/2 to f/4, with virtually all traces of corner shading disappearing by the time you reach f/5.6. It's a similar story at 35mm, although the illumination fall-off at f/2 isn't quite as dark as it is at 24mm. A little red and green chromatic aberration was noted at the edge of some shots, but it's by no means severe and should be a relatively easy fix by applying the relevant lens profile in Camera Raw and Lightroom when it becomes available. Our distortion chart also flagged evidence of some barrel distortion at 24mm and some pincushion distortion at 35mm.

To answer my earlier question of how it compares to Sigma's 24mm f/1.4 DG HSM | A and 35mm f/1.4 DG HSM | A lenses, the 24-35mm f/2 DG HSM | A resolves impressive sharpness, but a side-by-side comparison of our Applied Imaging charts revealed a slightly superior sharpness from both primes in the centre with less obvious distortion at the corners. As for corner shading, this lens displays more vignetting when it's used wide open than when both primes are set to the same aperture setting of f/2.

## Our verdict

ALTHOUGH this lens may not be quite as fast as most wideangle primes, what it lacks in terms of speed it makes up for in terms of convenience. Having to swap a 35mm prime for a 24mm prime or vice versa can be time consuming on a shoot, and having this lens attached to the front of your DSLR is one way of ensuring you never get caught out by missing a shot. If you're sitting on the fence debating whether to buy a wideangle prime or this wideangle zoom, you'll want to ask yourself whether speed or flexibility is more important. If you regularly work in low-light environments where you need to shoot at f/1.4 and are prepared to move your feet a bit more to get into position, you'll probably veer towards the Sigma 24mm f/1.4 DG HSM | A or the 35mm f/1.4 DG HSM | A. If it's the extra flexibility you want and you're prepared to carry a heavier lens, this 24-35mm f/2 makes a top choice and its arrival is welcome in Sigma's ever-expanding range.



### Data file

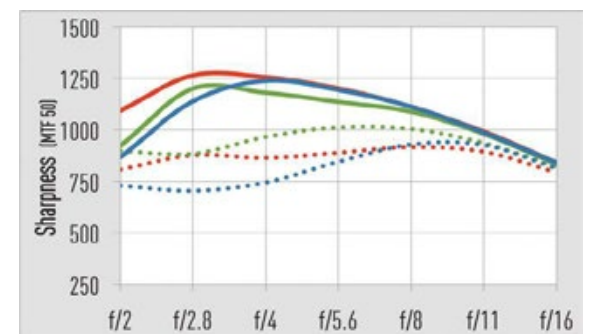
**Price** £949  
**Filter diameter** 82mm  
**Groups** 13  
**Diaphragm blades** 9  
**Aperture** f/2-f/16  
**Minimum focus** 28cm  
**Enlargement ratio** 1:4.4  
**Length** 122.7mm  
**Diameter** 87.6mm  
**Weight** 940g  
**Lens mounts** Canon, Nikon, Sigma

**Amateur Photographer Testbench Recommended**  
 ★★★★★

## Sigma 24-35mm f/2 DG HSM | A

### Resolution

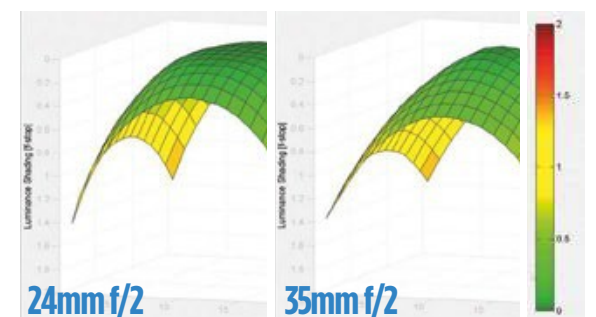
Our new graphs from our Applied Imaging tests show that the lens produces impressive sharpness at the wide end of the zoom when it's set to f/2. You can expect a drop-off in sharpness at the edges, but closing it down to f/2.8 and f/4 improves things. There's a slight drop in sharpness at 30mm, and to achieve optimum sharpness from the centre to the edge you'll want to shoot between f/5.6-f/8.



24mm centre ——— 24mm corner .....  
 30mm centre ——— 30mm corner .....  
 35mm centre ——— 35mm corner .....

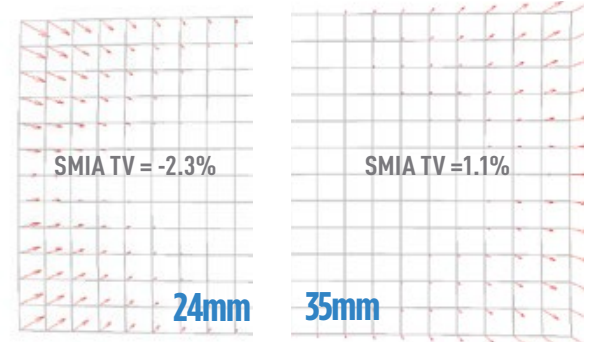
### Shading

Shooting at f/2 creates strong vignetting in the corners. Stopping the lens down to f/4 sees vignetting reduce significantly and things only get better when you set the lens to f/5.6 and beyond. While the vignetting won't be to everyone's taste, it can be used effectively to draw the viewer's eyes to a central subject in the frame.



### Curvilinear distortion

Our test charts reveal moderate levels of barrel distortion at 24mm, with straight lines towards the edge of the frame bowing outwards. This isn't unusual for a wideangle zoom and the forthcoming lens profile should correct this. There were also signs of pincushion distortion at 35mm.





ROUND TWO  
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# AFOY

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## Amateur Filmmaker of the Year competition

Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit [www.thevideomode.com](http://www.thevideomode.com) to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

### Round Two: Time

Get creative in this round by exploring the passage of time in different ways. Play with frame rates to speed up or slow down your footage, or capture a moment like a child's birthday party in a cinematic manner. For examples, go to [www.thevideomode.com/examples](http://www.thevideomode.com/examples).

### Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit [www.thevideomode.com](http://www.thevideomode.com). When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

### Prizes

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Canon Legria Mini X, worth £329.99

#### Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99

Canon Legria Mini X, worth £329.99

#### Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

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Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW

## Sony ISO standard

**Q** Regarding Andy Westlake's comments about the new Sony hotshoe (AP 19 September) that Sony is now using the ISO standard, this is only partly true. On the standard ISO hotshoe there is a central contact, usually 3–4mm diameter, and a series of pin contacts adjacent on the same surface for Canon, Nikon, Pentax and so on. Sony has retained the central contact some 3.5mm in diameter, but the big difference is that Sony has a series of contacts under the lip at the 'end' of the hotshoe. I am aware that most hotshoe feet of flash units are made of plastic, but should a flash unit with an all-metal hotshoe foot be fitted to the camera hotshoe there could be problems, as there is the chance that these contacts under the lip could short out. Why did Sony not keep with what is the norm, like Canon, Nikon, Pentax, Olympus, Leica and so on?

**Kevin Finger**

**A** I understand your concerns about Sony's 'ISO standard' hotshoe, as the contacts at the front of the shoe initially look odd. But I think that if you look at the design in more detail, you'll see there's actually not all that much to worry about.

First, though, let's examine the ISO standards. ISO 518:2006 and ISO 10220:2002 between them specify the physical dimensions of the shoe, and the required electrical contacts – one

being the central pin, the other the shoe itself. Any additional contacts embedded in the shoe for automated operation are proprietary to each manufacturer, and outside the basic ISO specification.

Sony's latest design adds an array of additional contacts placed at the front of the shoe. Because these are recessed into the camera's body, there's actually little chance of a flash with a metal shoe shorting the contacts, simply because an ISO-compliant foot can't extend into this space. So there's really no more risk of shorting than there is with more conventional hotshoe designs, which have to recess the additional contacts below the flashgun's foot.

So why should Sony use this different approach? The main point is that it allows for many more contacts, which in turn allows the shoe to be used for mounting accessories other than a flash unit – most notably an electronic viewfinder. It's a neater approach than older designs from the likes of Olympus and Panasonic, which use an additional, bulky connector that plugs into a socket on the camera's back below the hotshoe. Perhaps because of this, Canon and Leica also now use similar hotshoe designs to Sony's on some of their cameras, with additional recessed contacts at the front of the shoe to also allow an electronic viewfinder to be mounted.

**Andy Westlake**

Sony's hotshoe uses additional recessed contacts



Rob Deyes took this image with a 1950s Leica Summicron lens, which contains radioactive elements

## Radioactive lenses?

**Q** I've recently bought a full-frame mirrorless camera with which I hope to use my old manual-focus prime lenses. Over the past decade I've collected a large number of high-quality lenses from the 1950s–1980s and the quality matches any of my modern AF lenses. However, I've discovered that some of my lenses have 'measurable' radioactive elements! Can these lenses have a damaging effect on digital camera sensors? I've searched the internet for an answer, but experts make inconclusive statements like, 'I wouldn't have thought so', 'It shouldn't', or 'I can't think it would have an effect'.

So, can the experts at *Amateur Photographer* answer this and put my mind at rest? I have included an image (above) taken with the Leica Summicron 50mm f/2 collapsible lens from the 1950s, which I believe is radioactive. Is this the last decent image I will take with my camera, before the lens burns a hole in my sensor?

**Rob Deyes**

**A** I'm afraid that your question is – as you've found out – difficult to answer definitely. It's not possible to test without putting a similar lens on a camera to see what happens and nobody's about to do that.

However, I'll echo the comments you've heard elsewhere – it's extremely unlikely that old lenses made using radioactive glass will cause any harm to your camera. They emit only tiny amounts of radiation, mostly in the form of alpha particles that are easily blocked by glass or metal. The chance of anything getting through to your sensor is therefore very slim.

For example, the glass used in early collapsible Leica Summicron f/2 lenses like yours contains thorium, which is weakly radioactive with a half-life of 14 billion years. This means that it is emitting radioactivity very slowly indeed.

In conclusion, your lens isn't about to burn a hole in your sensor. If it were, you'd have noticed it damaging objects around it a long time ago. If you're still worried, just be sure not to leave these lenses on your camera for an extended time.

**Andy Westlake**



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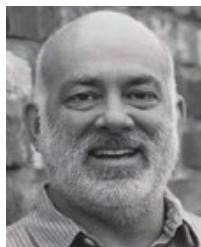
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## In the bag



Street and event photographer Matt Hart picks out his key bits of kit



### Osprey Stratos 26 backpack

**1** I've never found the perfect bag for year-round use. I use a canvas Domke Bag in the summer and one of my Osprey packs in the winter. The Osprey Stratos 26 has a fantastic mesh back with hip-belt pockets to store all my batteries and memory cards.

### Fujifilm X-T1

**2** The Fujifilm X-T1 is my go-to camera body these days – its amazing image quality and small form are perfect for my street and event work. The weather sealing also makes it ideal for all-year-round shooting out on the streets.

### Fujifilm Fujinon XF 27mm f/2.8

**3** I'm having a bit of a love affair with the XF 27mm f/2.8 lens at the moment. It's just the right size to leave on either the Fujifilm X-T1 or X-T10 and carry everywhere I go, and it's almost as small as some of the compacts on the X-T10.



### Fujifilm X-T10

**4** I now carry two Fujifilm X-T10s every time I go to an event. They're so light and can be set up with a combination of prime lenses, which gives me amazing flexibility. Most of the time I like to shoot wide and long.

### Fujifilm Fujinon XF 90mm f/2

**5** I'm blown away by the Fujinon XF 90mm f/2 lens. I used to use a 135mm Nikon lens on my Nikon FM2 in my early days and have always missed it, but now I feel the same way with the new 90mm and love it.

**List of kit** Osprey Stratos 26, Fujifilm X-T1, Fujifilm X-T10, Fujifilm Fujinon XF 27mm f/2.8, Fujifilm Fujinon XF 16mm f/1.4 R WR, Fujifilm Fujinon XF 90mm f/2 R LM WR, Peak Design leashes x3, Think Tank DSLR 4 battery holder, Think Tank SD Pixel Pocket Rocket card holder, Small blower brush, Microfibre cloth, EzReal power bank, Phone charger

To see more of Matt's images, visit [www.lighttraveler.co.uk](http://www.lighttraveler.co.uk)



### BLAST FROM THE PAST

## Agfa Isolette II

Ivor Matanle looks at the second of Agfa's long-running Isolette series of cameras

**LAUNCHED** 1950

**PRICE** £15 5s 5d (£15.27) with Agnar and Vario shutter (AP 2 March 1955)

**GUIDE PRICE TODAY** £35-£45

THE ISOLETTE II was part of a long series from 1938-1960 of 6x6cm 12-on-120 Isolette folding cameras with varying lens and shutter combinations. It can be found with three-glass 85mm f/4.5 Apotar or Agnar lenses, or the four-glass 75mm f/3.5 Solinar, in Vario, Pronto, Prontor-S, Prontor SV or Compur-Rapid shutters. The Solinar is usually found in the higher specification shutters. However, most UK examples have the Apotar. This wide range of shutters reflects changes in specification over the period the camera was made.

Any Isolette II in good order is capable of high-quality photography in the hands of a capable user, although the results from the Solinar lens will be of superior resolution to those from the Apotar.

**What's good** Excellent rigidity inhibits camera shake.

**What's bad** Agfa focusing mounts of the 1950s tend to become jammed.





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**Professor Newman on...**

# Colour correction

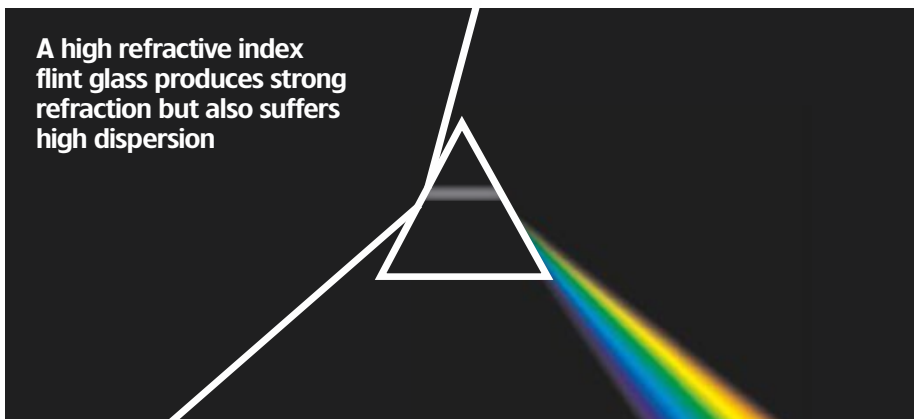
Bob Newman looks at why lenses are colour corrected because of dispersion

In my last column I wrote about the innovative use of aspherical lenses made from extra-low dispersion glass in the latest Canon and Nikon lenses (AP 3 October), so I thought it might be useful to write a little more on how lenses are colour corrected.

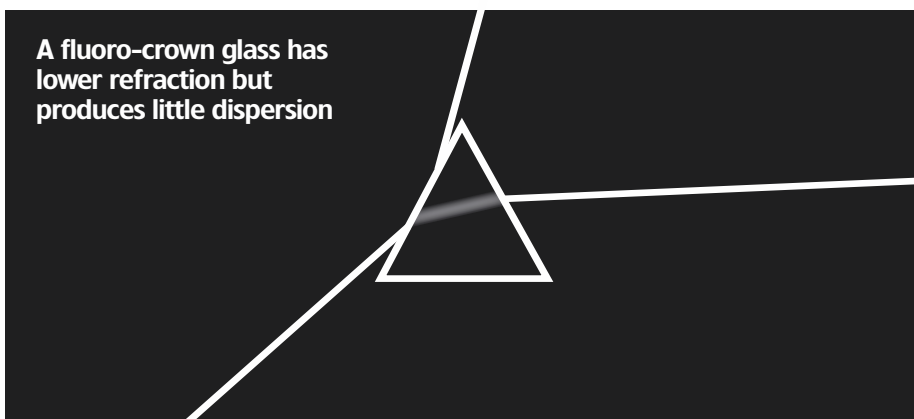
Colour correction is necessary because of a property of glass called dispersion. Simple optical theory suggests that glass has a single refractive index – a measure of how strongly it bends light. In the real world the refractive index of glass changes with the wavelength or colour of light. Typically, the refractive index is higher at the blue end of the spectrum than it is at the red end. The result of this is that a glass lens effectively has different focal lengths, and therefore different magnifications for different colours. Blue parts of the image will be rendered smaller than red parts, resulting in rainbow effects or fringing around the edges of image features. Dispersion is measured in a simplistic way using the Abbe number, named after the German physicist Ernst Abbe, who defined it. In basic terms: the higher the Abbe number, the lower the dispersion.

The solution is to build a compound lens using two different kinds of glass – flint glasses with high refractive indices and high dispersion, and crown glasses with low refractive indices and low dispersion, the standard delineation being an Abbe number of 50. Using this technique an achromatic lens can be designed in which the effective focal length is the same for two different colours of light, one generally chosen to be in the red, the other in the blue. Between these two colours, the focal length does vary slightly, resulting in

A high refractive index flint glass produces strong refraction but also suffers high dispersion



A fluoro-crown glass has lower refraction but produces little dispersion



## 'A glass lens effectively has different focal lengths for different colours'

residual spectral fringing called secondary colour.

An even better solution is an apochromatic lens, which has the same focal length for three wavelengths, usually chosen to be in the red, green and blue. Such a lens is called an apochromat. To achieve this, another type of glass is required, which has a different combination of refractive index and Abbe number. There are two general categories of such glass. The first are what are called rare-earth glasses, a term referring to the exotic elements used to produce these glasses, usually barium and lanthanum. Lanthanum glasses have a lower-than-normal dispersion compared with their index of refraction. The use of these glasses allows achromats with

lower secondary colour or apochromats to be designed.

The second category of special glasses is the fluoro-crown glasses, which incorporate the element fluorine into their composition. These are normal crown glasses with a low refractive index, but have exceptionally low dispersion (and are often called ultra-low or extra-low dispersion). The ultimate material of this type is not a glass but calcium fluoride (fluorite), which forms transparent crystals with exactly the desired properties. This is used in some very high-end lenses, but has poor mechanical properties, making it expensive to process. The fluoro-crown glasses can approach the performance of fluorite, but in a better form for lens making.

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**Bob Newman** is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer



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BRONICA 150mm F4 E	MINT- £89.00
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CUSTOMER REVIEW: EOS 760D Digital SLR Camera Body

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

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CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera

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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

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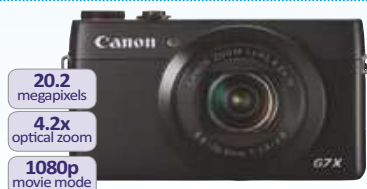
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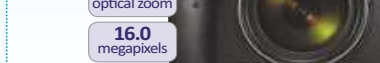


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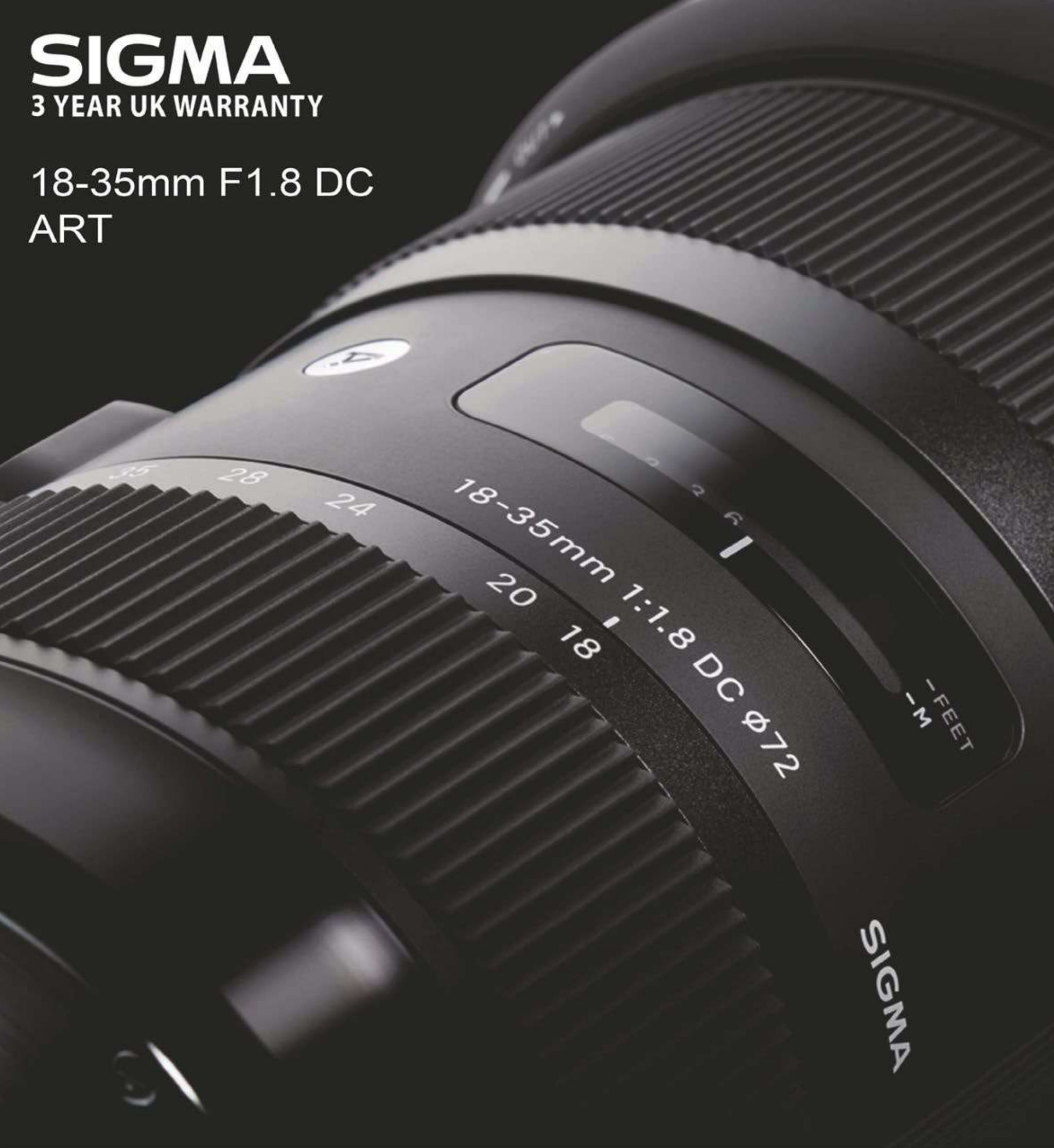


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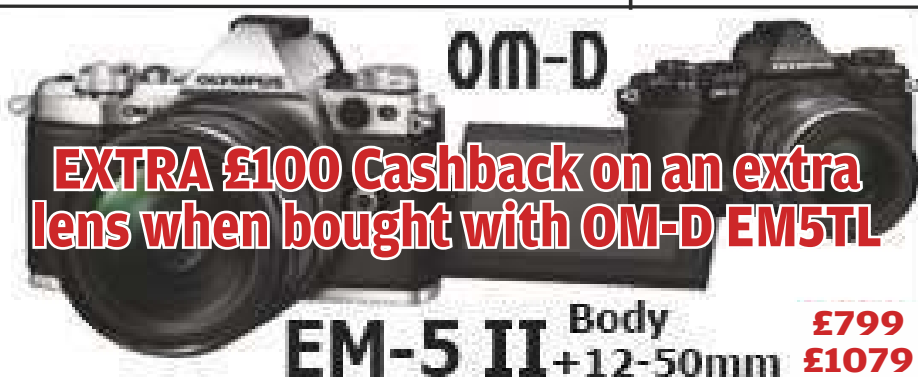
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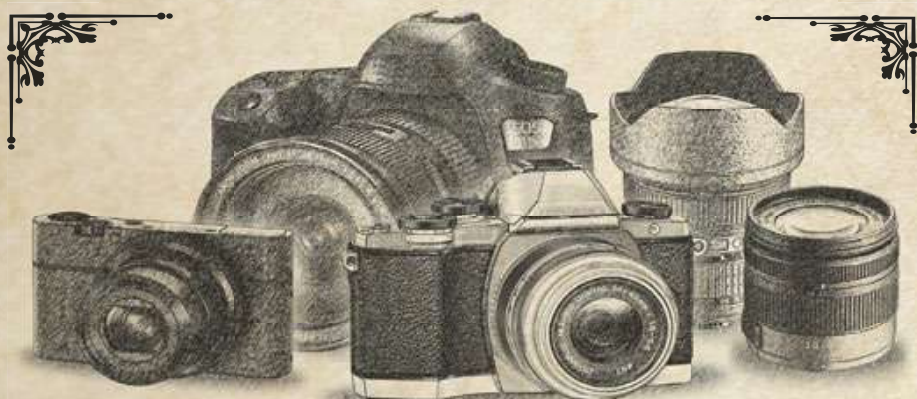
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55-200mm F3.5-4.8 OIS XF.....	Mint^£399
60mm F2.4 XF R Macro.....	E++^£289

## 4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko .....	E++^£749
Olympus 9-18mm F4.5-6.7 ED .....	
Zuiko .....	E+ E++^£249 - £279
Olympus 11-22mm F2.8-3.5 .....	
Zuiko .....	E+ / Mint^£249 - £299
Olympus 12-60mm F2.8-4 ED SWD .....	E+^£349
Olympus 14-35mm F2.8 SWD .....	E++^£989
Olympus 14-54mm F2.8-3.5 Zuiko.....	E++^£149
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++^£249
Panasonic 25mm F1.4 Summilux D .....	E++^£299
Olympus 25mm F2.8 Zuiko.....	E++^£139
Olympus 35-100mm F2 Zuiko.....	E++^£895
Olympus 35mm F3.5 Macro Zuiko .....	E++^£89 - £129
Olympus 40-150mm F3.5-4.5 .....	
Zuiko .....	E+ / E++^£39 - £49
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++^£49
Olympus 50-200mm F2.8-3.5 SWD .....	E++^£499
Olympus 50-200mm F2.8-3.5 Zuiko.....	E+ / E++^£369 - £389
Olympus 50mm F2 ED Macro Zuiko.....	E++^£269
Olympus 70-300mm F4.5-6.7 ED Zuiko.....	E++^£179 - £189
Samyang 85mm F1.4 IF MC Asph.....	E+^£169
Sigma 150mm F2.8 Apo DG Macro.....	E++^£299

## Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++^£579 - £589
Panasonic 12-32mm F3.5-5.6 OIS G .....	E+ / Mint^£169 - £179
Olympus 12-40mm F2.8 M.Zuiko.....	E++^£589
Panasonic 12.5mm F1.7 G 3d.....	E++ / Mint^£89 - £99
Panasonic 14-140mm F3.5-5.6 G OIS.....	E++^£349
Panasonic 14-42mm F3.5-5.6 Asph OIS .....	E+ / E++^£69 - £79
Olympus 17mm F1.8 M.Zuiko Black.....	E++^£279
Olympus 17mm F2.8 M.Zuiko.....	E++^£129
Sigma 19mm F2.8 EX DN .....	Mint^£79
Panasonic 20mm F1.7 Asph II.....	E++^£179
Panasonic 20mm F1.7 G Pancake.....	E++^£179
Panasonic 25mm F1.4 DG .....	E++^£299
SLR Magic 26mm F1.4 .....	E++^£59
Sigma 30mm F2.8 DN - Black A.....	Mint^£99
Panasonic 45-150mm F4-5.6 Asph OIS HD.Mint^£129	
Panasonic 45-175mm F4-5.6 Asph Vario PZ.Mint^£219	
Olympus 45mm F1.8 M.Zuiko.....	Mint^£129
Panasonic 45mm F2.8 DG Asph Macro .....	E++ / Mint^£349 - £389
Sigma 60mm F2.8 DN - Black A.....	E+^£79
Olympus 75-300mm F4.8-6.7 ED II M. Zuiko .....	Mint^£279
Olympus 75mm F1.8 ED Silver M.Zuiko.....	E++^£519

## Sony NEX Lenses

10-18mm E OSS.....	Mint^£449
18-200mm F3.5-6.3 OSS .....	E+ / E++^£339 - £369
Tamron 18-200mm F3.5-6.3 Di III VC.....	E++^£349
Sigma 19mm F2.8 EX DN .....	E++^£79

## Bronica ETRS/Si

ETRSi Complete + Grip.....	E++^£279
ETRS Complete + Prism + Speedgrip.....	As Seen^£149
ETR Body Only .....	E+^£79
30mm F3.5 PE Fisheye.....	E++^£589
40mm F4 E.....	Mint^£149
40mm F4 PE.....	E+^£169
45-90mm F4-5.6 PE.....	E++^£399 - £449
50mm F2.8 PE.....	E++^£159
70-140mm F4.5 PE.....	E++^£599
105mm F4.5 PE Macro.....	E++^£199
150mm F3.5 E.....	As Seen / Mint^£39 - £109
150mm F3.5 PE.....	E++^£149
200mm F4.5 E.....	E+ / Unused^£99 - £219
200mm F5.6 E.....	E++^£129
250mm F5.6 E.....	As Seen / E++^£79 - £159
500mm F8 E.....	E+^£359
120 E Mag.....	E+^£35 - £45

120 Ei Mag.....	E++^£39 - £45
220 E Mag.....	E+^£15
Polaroid Mag E.....	E+ / E++^£25 - £59
Aeli Meter Prism.....	As Seen / E+^£35 - £59
Rotary Finder E.....	E++^£79
Speed Grip E.....	E+^£25
Extension Tube E14.....	E+ / Unused^£29 - £89
Pro Shade E.....	E+^£25

## Bronica RF645

RF645 + 65mm F4 .....	E++^£599
45mm F4 RF + Finder.....	E++^£249 - £289
100mm F4.5 RF.....	E++^£599

## Bronica SQA/Ai/B

SQAi Complete.....	E++^£399
SQB Complete + Grip.....	E+^£299
SQA Body Only.....	E++^£169
40mm F4 PS.....	E+^£219
50mm F3.5 PS.....	Exc^£99
50mm F3.5 S.....	E+^£99
50-100mm F4-5.6 PS.....	E++^£599
80mm F2.8 S.....	As Seen^£49
150mm F4 PS.....	E+^£119
200mm F4.5 S.....	E++^£99
500mm F8 S.....	E+^£299
Polaroid Mag S.....	E++^£25
SQ 120 Back.....	E+^£39
SQA 220 Mag.....	E++^£29
SQA 220J Mag.....	E+^£75
SQAi 120 Mag.....	E++^£59
AE Prism Finder S.....	E+^£79 - £89
Prism Finder S.....	E+^£49
Proshade S.....	E++^£29

## Canon EOS

EOS 1V Body Only.....	E++^£299
EOS 5 + V6i0 Grip .....	E+^£59
EOS 5 Body Only.....	E+^£59
EOS 50E + 28-80mm USM IV.....	E++^£59
EOS 50E + 500mm F8.....	E+^£29
EOS 50E + BP50 Grip .....	As Seen / E+^£25 - £69
EOS 50E + BP50 Grip + 28-80mm usm.....	E+^£69
EOS 50E Body Only.....	E+^£29 - £49
EOS 30E Body Only.....	As Seen^£39
EOS 30 Body Only.....	E++^£69 - £119
EOS 30 Date Body Only.....	E+^£69
EOS RT Body Only.....	Unused^£149
10-22mm F3.5-4.5 EFS .....	E+ / E++^£279 - £299
11-22mm f4-5.6 IS STM.....	Mint^£219
12-35mm F2.8 L USM.....	Exc^£639
14mm F2.8 L USM II.....	E+ / Mint^£1,199 - £1,359
15-85mm F3.5-5.6 IS USM.....	Mint^£399
16-35mm F2.8 L USM MKII.....	Mint^£849
17-40mm F4 L USM.....	Exc / E++^£289 - £399
17-55mm F2.8 EFS IS USM.....	E++ / Mint^£399 - £419
17-85mm F4-5.6 IS USM.....	E++ / Unused^£149 - £279
18-135mm F3.5-5.6 IS STM.....	E++^£199
18-200mm F3.5-5.6 IS EFS.....	E+^£229
20mm F2.8 USM.....	Mint^£259
22mm F2 STM.....	Mint^£89 - £109
24mm F1.4 L USM.....	Mint^£749
24mm F1.4 L USM MKII.....	E++ / Mint^£799 - £899
24mm F2.8 EF.....	E++^£189
24mm F2.8 IS USM.....	Mint^£319
24mm F3.5 L TSE.....	E++^£749
24-70mm F4 L IS USM.....	E+^£589
24-85mm F3.5-4.5 USM.....	E+ / E++^£149
24-105mm F4 L IS USM.....	E++^£429
28mm F2.8 EF.....	E++^£139
28-105mm F3.5-4.5 USM. As Seen / Mint^£59 - £119	
30-300mm F3.5-5.6 L IS USM.....	E+^£1,299
40mm F2.8 STM.....	Mint^£89 - £99
45mm F2.8 TS-E.....	E++^£699 - £849
50mm F1.0 L USM.....	Mint^£2,999
50mm F1.2 L USM.....	E++^£849 - £889
50mm F1.4 L USM.....	E++ / Mint^£219
50mm F1.8 EF II.....	As Seen / Mint^£39 - £59
50mm F1.8 EF MK1.....	E++^£149
50mm f2.5 EF Macro.....	E++^£149
55-200mm F4-5.6 USM.....	E++^£59
55-250mm F4-5.6 EFS IS.....	E+ / E++^£119 - £139
60mm F2.8 EFS Macro.....	E++^£199
70-200mm F2.8 Di LD (if) MacroE+ / E++^£299 - £349	
70-200mm F4 L IS USM.....	E++^£599 - £649
70-200mm F4 L USM.....	E+ / E++^£329 - £379
70-210mm F3.5-4.5 USM.....	E++^£99
70-300mm F4-5.6 L IS USM.....	E+^£719

75-300mm F4-5.6 USM.....	E+^£89
75-300mm F4-5.6 USM II.....	E++^£89
75-300mm F4-5.6 USM III.....	E+^£89
80-200mm F4.5-5.6 EF II.....	E++^£49
80-200mm F4.5-5.6 USM.....	E+^£49
85mm F1.2 L USM MKII.....	E++ / Mint^£1,049 - £1,089
85mm F1.8 USM.....	E++ / Mint^£199 - £219
100mm F2 USM.....	E+^£259
100mm F2.8 EF Macro.....	E+^£179
100mm F2.8 USM Macro.....	E+ / E++^£279 - £299
100-400mm F4.5-5.6 L IS USM.....	E+^£689
135mm F2 L USM.....	E++^£599
300mm F4 L IS USM.....	E++^£2,749 - £2,999
300mm F2.8 L USM.....	E++^£1,899
300mm F4 L IS USM.....	E+ / Mint^£649 - £689
300mm F4 L USM.....	E+^£489
400mm F2.8 L IS USM.....	E+^£4,289
400mm F2.8 L USM.....	E+^£1,889
400mm F5.6 L USM.....	E++^£749
600mm F4 L IS USM.....	E++^£5,199
600mm F4 L USM.....	E+^£3,249
800mm F5.6 L IS USM.....	Mint^£7,989
Leica 28mm F2.8 PCS Shift.....	E++^£589
Samyang 85mm F1.4 IF MC Asph.....	E++^£169
Seibold 90mm F4 Dreamagon.....	E++^£99
Sigma 8-16mm F4.5-5.6 DC HSM.....	Mint^£379
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / E++^£319 - £329
Sigma 15mm F2.8 EX DG Fisheye.....	Mint^£339
Sigma 15-30mm F3.5-4.5 EX DG.....	E++^£189
Sigma 17-50mm F2.8 EX DC OS HSM.....	E++^£199
Sigma 17-70mm F2.8-4.5 DC MacroE++^£129 - £149	
Sigma 18-50mm F2.8 EX DC.....	E+^£119
Sigma 24-60mm F2.8 EX DG.....	E+ / E++^£149
Sigma 24-70mm F2.8 EX DG HSM.....	E++^£449
Sigma 24-70mm F2.8 IF EX DG HSM.....	E++^£399
Sigma 50mm F1.4 EX DG HSM.....	E++ / Mint^£219
Sigma 50mm F2.8 EX DG Macro.....	E++^£159
Sigma 50-200mm F4.5-5.6 DC HSM OS.....	E++^£99
Sigma 50-500mm F4-6.3 Apo DG HSM.....	Exc / E+^£389 - £399
Sigma 70mm F2.8 EX DG MacroE+ / E++^£199 - £229	
Sigma 70-200MM F2.8 EX APO HSM.....	E+ / E++^£249 - £299
Sigma 70-210mm F2.8 Apo.....	E+^£179
Sigma 70-300mm F2.8 EX Apo Macro.....	E++^£55 - £79
Sigma 70-300mm F4-5.6 DG OS.....	Mint^£179
Sigma 100-300mm F4 Apo EX HSM.....	E+^£279
Sigma 105mm F2.8 EX DG Macro.....	E+ / E+^£189
Sigma 120-300mm F2.8 EX DG OS HSM SE++^£1,889	
Sigma 120-400mm F4.5-5.6 APO DG OS HSME+^£349	
Sigma 135-400mm F4.5-5.6 Apo DG.....	E++^£229
Sigma 165mm F2.8 EX DG Macro HSM OS.Mint^£449	
Sigma 170-500mm F5-6.3 Apo.....	E+^£179
Sigma 300mm F2.8 Apo.....	Unused^£349
Sigma 300mm F2.8 Apo EX DG HSM.....	E++^£1,649
Sigma 300mm F4 Apo.....	E+ / E++^£159 - £199
Sigma 400mm F5.6 AF.....	E+^£99
Sigma 400mm F5.6 Apo Tele Macro.....	E+^£189
Sigma 500mm F4.5 Apo EX HSM.....	E++^£1,689
Sigma 600mm F8 Reflex.....	E++^£179
Tamron 14mm F2.8 Asph (IF) AF SP.....	E++^£349
Tamron 16-300mm F3.5-6.3 DiII VC PZD.....	E++^£279
Tamron 17-35mm F2.8-4 XR Di.....	E++^£159 - £169
Tamron 17-50mm F2.8 Di II.....	E++^£199
Tamron 17-50mm F2.8 XR Di II VC LD Asph.....	Mint^£239 - £249
Tamron 24-135mm F3.5-5.6 Asph.....	E++^£149
Tamron 28-75mm F2.8 XR Di.....	Mint^£229
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++^£289
Tamron 70-300mm F4-5.6 Di VC USD.....	E++ / Mint^£189 - £199
Tokina 10-17mm F3.5-4.5 DX Fisheye. Ex Demo^£499	
Tokina 11-16mm F2.8 DX ATX.....	E++^£279
Tokina 12-24mm F4 ATX PRO SD.....	E++^£279
Tokina 16-50mm F2.8 DX PRO DX.....	E++^£289
Tokina 24-200mm F3.5-5.6 SD.....	E++^£129
Tokina 28-80mm F2.8 ATX Pro.....	E++^£229
Tokina 35mm F2.8 Macro DX ATX.....	Ex Demo / E+^£329 - £480
Tokina 300mm F2.8 ATX SD.....	E+^£749
Zeiss 18mm F3.5 ZE.....	Mint^£749
Zeiss 21mm F2.8 ZE.....	E++ / Mint^£849 - £899
Zeiss 28mm F2 ZE.....	E+^£549
2x EF Extender.....	E+ / E++^£109 - £129

2x EF MkII Extender.....	Mint^£199
Sigma 1.4x Apo EX Converter.....	E++^£79
Sigma 2x Apo EX DG Converter.....	E++^£119
Tamron 2x AF MC7 Converter.....	E++^£45
Teleplus 2x MC7 Converter.....	E++^£49
270EX Speedlite.....	E+^£59
300EZ Speedlite.....	E+ / E++^£15 - £29
380EX Speedlite.....	E+ / E++^£49 - £59
420EX Speedlite.....	E+ / E++^£75 - £79
430EX II Speedlite.....	E++^£139
430EX Speedlite.....	E++^£99
430EZ Speedlite.....	As Seen / E+^£15 - £29
540EZ Speedlite.....	E+ / E++^£39 - £49
550EX Speedlite.....	E+ / E++^£99 - £109
580EX MkII Speedlite.....	E++^£219
580EX Speedlite.....	E+ / E++^£119 - £159
Metz 15 MS-1 Flash.....	E++^£179
Metz 40M2Z Flash.....	Unused^£69
Metz 50AF1 Digital.....	E+ / E++^£69 - £99
Nissin 5000GW Flash.....	Unused^£59
Sigma EF500 DG ST Flash.....	E+ / E++^£39
Sigma EF500 DG ST Flash II.....	E++^£49
Sigma EF500 ST Flash.....	E+^£39
Sigma EM-140 DG Macroflash.....	E++^£199
ML3 Macrolite.....	E++^£49
MR-14EX Macro Ringlite.....	E+ / Mint^£219 - £279
ST-E2 Transmitter.....	E+ / Unused^£59 - £99
Novoflex EOS Reverse Adapter.....	E+^£119
Quartz Data Back E.....	E++ / Unused^£15 - £25
Rode Stereo Videomic Pro.....	Mint^£89
Technical Back E with Keyboard.....	Unused^£49 - £75
Tripod Mount Ring A (W).....	E++^£49
Tripod Mount Ring C (WII).....	E+^£79
Tripod Mount Ring J.....	E++^£39
Sigma 24-60mm F2.8 EX DG.....	Mint^£449

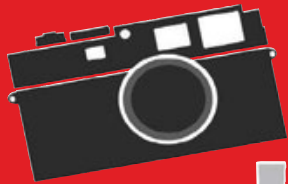
## Digital Compact Cameras

Canon Ixus 900Ti.....	E++^£49 - £75
Canon Powershot A2200.....	Mint^£49
Canon Powershot D10.....	E+^£79
Canon Powershot G10.....	E++^£109
Canon Powershot G12.....	E+^£169
Canon Powershot G1x.....	E++^£239
Canon Powershot G1x + Leather Case.....	E++^£369
Canon Powershot G3.....	As Seen^£59
Canon Powershot G5.....	E++^£59
Canon Powershot G9.....	E+^£129
Canon Powershot SX1 IS.....	E++^£99
Canon Powershot SX100IS.....	Mint^£49
Canon Powershot SX150 IS.....	E+^£59
Canon Powershot SX150IS Red.....	E++^£49
Canon Powershot SX160 IS.....	Mint^£59
Canon Powershot SX400 IS.....	Mint^£75

Fuji Finepix AX280.....	E+^£39
Fuji Finepix F100FD.....	As Seen^£49
Fuji Finepix F11.....	E+^£39
Fuji Finepix HS20 EXR.....	As Seen / E++^£79 - £99
Fuji Finepix HS28 EXR.....	E++^£149
Fuji Finepix JX.....	E++^£19
Fuji Finepix JX500.....	E+^£79
Fuji Finepix S.....	E++^£39
Fuji Finepix S100FS.....	As Seen^£79
Fuji Finepix S200 EXR.....	As Seen^£79
Fuji Finepix S2950.....	E++^£79 - £89
Fuji Finepix S2980.....	E+^£39
Fuji Finepix S3200.....	As Seen^£35
Fuji Finepix S8000 FD.....	E+^£29
Fuji Finepix S8100FD.....	E+^£49
Fuji Finepix X100 Black LTD.....	E+ / E++^£489 - £499
Fuji Finepix Z100FD.....	As Seen^£19
Leica Digilux 3 + 14-50mm F2.8-3.5.....	E+^£349
Leica Digilux 3 Body Only.....	E+^£249
Leica DLux (Typ 109).....	E++^£599
Leica Dlux 2.....	As Seen^£75
Leica Dlux 3 + Leather Case.....	E+ / E++^£109 - £129
Leica Dlux 6 + Leather Case.....	E+^£349
Nikon Coolpix 5600.....	E++^£19
Nikon Coolpix 950.....	As Seen^£29
Nikon Coolpix 990.....	As Seen^£39
Nikon Coolpix 995.....	E+^£49
Nikon Coolpix A.....	Mint^£299
Nikon Coolpix L27.....	Mint^£19
Nikon Coolpix L3.....	Mint^£19
Nikon Coolpix L810.....	E++^£79
Nikon Coolpix P100.....	E++^£99

Nikon Coolpix P50.....	E++^£59
Nikon Coolpix P5100.....	E++^£59
Nikon Coolpix S4000.....	E++^£49
Nikon Coolpix S8000.....	Mint-^£99
Olympus C5050 Zoom.....	As Seen^£39
Olympus D720.....	Mint-^£29
Olympus Mju 1040.....	Mint-^£29
Olympus Mju 1060.....	E++^£29
Olympus Mju 810.....	E++^£59
Olympus SP820 Ultra Zoom.....	E++^£65
Panasonic DMC FZ30.....	E+^£49
Panasonic DMC FZ7.....	E++^£49
Panasonic DMC LX1.....	E++^£59
Panasonic DMC LX5.....	E++^£229
Panasonic DMC FZ18.....	E+^£49
Panasonic DMC FZ50.....	E+^£59
Panasonic DMC-LX1.....	E++^£49
Ricoh GR.....	E++ / Mint-^£319 - £349
Ricoh GR + GV1 Finder + Accs.....	E++^£439
Ricoh GX100 + VFinder.....	E+^£89 - £99
Ricoh GXR + 28-300mm.....	Mint-^£179
Ricoh GXR + 28-300mm + VF2 Finder.....	E++^£279
Ricoh GXR + 28mm F2.5.....	Mint-^£249
Sony DSC RX1.....	E++^£1,239
Sony DSC-H5 + Lenses.....	E++^£89
Sony DSC-H55.....	E+^£39
Sony DSC-H9.....	E+^£49
Sony DSC-HX1.....	E+^£79
Sony DSC-RX10.....	Mint-^£449
Sony DSC-S2000.....	E++^£199
Sony DSC-T77.....	E++ / Mint-^£35 - £99
Sony DSC-W170.....	E++^£59
Sony DSC-W210.....	E++^£39
Sony DSC-W30.....	E++^£19
Sony DSC-W570.....	Mint-^£89
Sony DSC-W630.....	E+^£39
Sony DSC-W690.....	E++^£39
Sony DSC-W70.....	As Seen^£29





See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help

50-110mm F3.5-4.5 HC.....E+^£1,499  
120mm F4 HC Macro.....E+^£1,649  
1.7x H Converter.....E++ / Mint-^£599 - £699  
Hm100 Polaroid Mag.....E+ / E++^£59 - £149

Hasselblad V Series

205TCC Complete.....E+ / E++^£2,499 - £2,999  
202FA Complete.....E++^£999  
503CW Complete.....E++^£1,599  
503CXi Chrome Body Only.....E+^£459  
503CX Black Only + WLF.....E+^£449  
503CX Chrome Body Only.....E+ / E++^£499  
501CM Complete + PME90 Prism.....E++^£1,249  
500CM Gold Edition.....Unused^£3,999  
553ELX Black Body Only.....E+^£449  
553ELX Chrome Body Only.....E+ / E++^£349 - £549  
500ELX Black Body Only.....E+ / E++^£349 - £449  
Arc Body + 35mm Apo + 45mm Apo.....E++^£2,500  
Arc Body + 45mm Apo + Accs.....E++^£1,950  
SWC + Finder.....E+^£889 - £1,199  
30mm F3.5 CFI Fisheye.....E++^£2,489  
40mm F4 CF FLE.....E++^£849  
45mm F4.5 Apo Grandagon.....E++^£889  
50mm F4 C Black.....As Seen^£129  
50mm F4 CF FLE.....E+^£549  
50mm F2.8 F.....E+^£349 - £389  
50mm F2.8 FE.....E+^£649  
60-120mm F4.8 FE.....E+ / E++^£599  
80mm F2.8 C Black.....Exc^£129  
120mm F4 CF Macro.....Exc^£399  
140-280mm F5.6 C Black.....E+^£499 - £549  
140-280mm F5.6 F Variogon.....E+^£599  
150mm F2.8 F.....E+^£299  
150mm F4 CF.....Exc / E+^£249 - £349  
160mm F4.8 CB.....E++ / Mint-^£349 - £399  
200mm F5.8 imagon.....E+^£299  
250mm F5.6 CF.....E+^£299  
250mm F5.6 CF Super Achromat.....E+^£1,999  
350mm F5.6 C Black.....E+^£349  
350mm F5.6 CF.....E++^£699  
500mm F8 C Black.....E+^£450 - £499  
1.4x E Converter.....E+ / E++^£249 - £399  
2xE Converter.....E++^£249  
Vivitar 2x Converter.....E+^£45  
Teleplus 2x MC6 Converter.....Unused^£79  
A12 Chrome Mag.....E+^£79 - £99  
A12 TCC Chrome Mag.....E+^£199  
A16 Black Mag.....E+^£129  
A16 Chrome Mag.....E+^£79  
A24 Black Mag.....As Seen / E++^£39 - £59  
A24 Chrome Mag.....As Seen / E++^£39 - £125  
A24 TCC Black Mag.....E+^£139  
Aptus 22 Digital Back.....E++^£2,500  
E24 Black Mag.....E+ / Mint-^£169 - £199  
PME Meter Prism.....E+^£129  
PME3 Meter Prism.....E++^£259  
PME90 Meter Prism.....Exc^£349  
SWCM Finder (52036).....E+^£189

Leica R Series

R9 Anthracite Body Only.....E+^£699  
R9 Black Body Only.....E++^£649 - £749  
R8 Black Body Only.....E+ / E++^£299 - £349  
R8 Chrome Body Only.....E+ / E++^£299 - £349  
R7 Black Body Only.....E+^£299  
R7 Chrome Body Only.....E+ / E++^£299  
R6.2 Black Body Only.....E+ / E++^£449  
R6.2 Chrome Body Only.....E++^£449  
R6 Black Body Only.....E+^£289 - £349  
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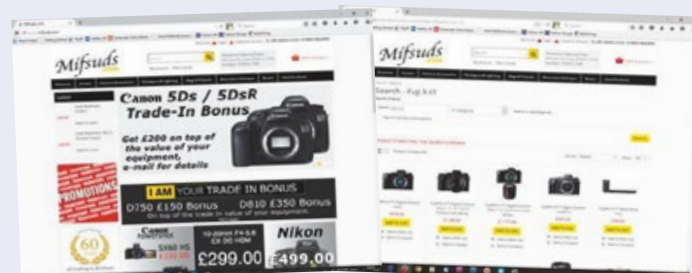
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# Final Analysis

**Roger Hicks considers...**

'Sombras Rupestres', 2015, by Haidy Blanch



© HAIDY BLANCH

Most of us will have shot at least one shadow composition. Very few of us, though, will have seen the potential for a series of related, posed shadow compositions: something between a shadow-play and a single image telling a whole story. 'Shadow theatre' has been a recognised art form in the Far East for more than 2,000 years, and historically has been created with puppets. Here the actors are live, and far less formalised than in Oriental shadow theatre. This is one definition of genius: something that is absolutely obvious once you've seen it, but not before.

Visit [www.haidyblanchart.com](http://www.haidyblanchart.com) to see the *Sombras Rupestres* (Rupestrian Shadows) series. Choosing a single picture is not easy. Nor is translating the title of the series: 'rupestrian' normally refers to art in

caves or churches excavated from rock. It is, however, very much a series. In AP 26 September I praised the work of another young Spanish photographer, Lhaura Rain, and said I was unconvinced that the series from which I took the published image, 'Oracle', worked better as a series than as a single picture. Here, the opposite is true. No matter how much I like the individual pictures, I like them still more in the context of the series. This image is from the first seven pictures in the series – the ones I'd like to have on my wall (although six would be easier to hang).

To wish for the entire set would be greedy, but I'd really like to own either this picture or the first in the series, the shadow of a single figure against the wall, and of course, I'd like to have it signed by the artist. This, perhaps, is the most important driver for buying art: owning

a picture by someone whose genius we sincerely admire.

Vulgar commerce – buying and selling art – is more important to artists than to most people. At least at first, an artist creates only for the joy of creation. Once the work starts selling, though, other considerations come into play. Artists are as fond of eating and of having a dry roof over their heads as anyone else. Initially, basic food and a bedroom with studio space may seem enough. Once you've experienced more than that – especially at a luxurious gallery opening – you start to look forward to the occasional bottle of wine, and maybe even named meat for dinner instead of canned sardines on toast, washed down with water. Of course, Haidy isn't literally a starving artist, but with work like this, she deserves to be both better known and richer.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Micha Bar Am





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